

psa
JOURNAL

VOLUME 18 NUMBER 6

JUNE 1952

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in 60 seconds

You're sure of your travel pictures when you carry a Polaroid® Camera. You see results in one minute... and can shoot again if you're not perfectly satisfied. Label your pictures on the spot and mail them off to friends... or keep them for a complete picture story of your trip, ready to show the minute you return.

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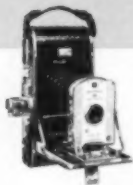
You'll enjoy the simplicity of this fine camera. Easy "drop-in" film loading; easy to set the single dial that controls lens openings and shutter speeds. Easy to remove the brilliant $3\frac{1}{4} \times 4\frac{1}{4}$ " finished print. Extra copies and enlargements can be obtained through your photographic dealer.

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NEWSPAPERS

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Randolph Wright, Jr., Headquarters Manager



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THE PRESIDENT REPORTS . . .

There is real personal regret in the announcement that this is the last issue of PSA JOURNAL which will be edited by Fred Quellmalz, Jr. Fred has worked long and earnestly for the Society earning both his Honorary Membership and the respect of all of us by his efforts. Prior to his service as salaried Editor, he held many of the important executive posts in the Society.

At the meeting of the Board in Philadelphia on April 26, the Board unanimously passed the following resolution:

"Whereas Fred Quellmalz has served PSA well and faithfully over a period of 17 years and as Editor of PSA JOURNAL for 13 years; and

"Whereas he has now tendered his resignation as Editor of The JOURNAL;

"Therefore, be it resolved that the Board of Directors of the Photographic Society of America regretfully accept his resignation and express its appreciation for the valuable work he has done for the Society and commend him for his unselfish devotion."

Every member of the Board and the Publications Committee wishes Fred well and hopes for a happy and prosperous future for him and his family.

The new Editor of PSA JOURNAL will be Don Bennett who joined PSA in 1939 and has served two terms on the Board. A teacher, writer, editor, advertising man, and visual aids specialist and motion picture director for the Dept. of Agriculture, Don brings to PSA JOURNAL a wide diversification of skills and interests. He resigned from his post as Associate Editor of Photo Dealer to become Editor of PSA JOURNAL.

Future editorial affairs will be carried on from his home at 28 Leonard St., Stamford, Conn. All the advertising correspondence for PSA JOURNAL will be handled through the PSA JOURNAL advertising office at 30 East 60th Street, New York 22, where Vincent Rocca has his headquarters.

Don and the members of the Publica-

tions Committee are working on new plans for PSA JOURNAL whose costs for the coming fiscal year has been materially reduced from the figures of recent years. Temporarily, the number of pages in each issue will be held down in accordance with the amount of advertising, but it is expected that the thickness of PSA JOURNAL will soon be increased to at least the old average.

Also for the present, it has been decided to suspend the publication of the Divisional Features as was announced in the May issue. The articles that did appear in them will be scattered through each issue in order to arrive at a higher level of interest for all members in every issue. By this system each Division will have its preferred articles in PSA JOURNAL throughout the year and each issue will have those of most importance as selected by the Division Editorial Representatives.

There will be a number of changes, and your Committee feels confident that you will find them an improvement. Certainly we all hope so!

A recent weekend with PSA'ers in Toronto showed great interest in photography and in PSA in our new Canadian Zone. Everyone concerned feels that the difficulties which have prevented the fullest flow of PSA services to our members in Canada have been worked out and that we can look forward to great activity in our northern territory. Entirely aside from a most happy weekend among good friends, there is the satisfaction of knowing that their interest plus the eagerness of the Board to prove that there is no border in the sense of any interference with PSA activities assures our ability to contribute successfully to Canadian photography.

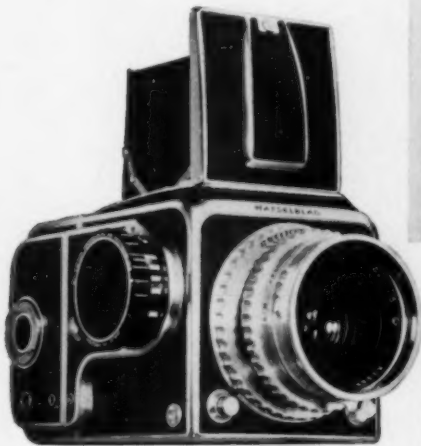
Things like that weekend and the fast increasing interest in the coming Convention with the wonderful programs the Divisional Committees have arranged prove we have a fine and strong Society.

NORRIS HARKNESS

PSA JOURNAL, Vol. 18, June 1952

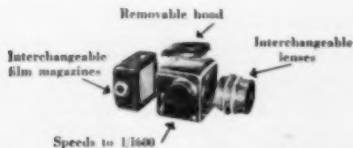
High Fashion

This picture by JAMES ABBE, Jr., is one of many he has made with the HASSELBLAD Camera. Best known for his fashion photography, Mr. Abbe exhibits rare artistic command of subject and technique that make up an effective illustration. In the HASSELBLAD he finds an instrument to match his own exacting talent.



High PERFORMANCE

Prices: The camera, with 80mm Kodak Ektar f/2.8 Lens and $2\frac{1}{4} \times 2\frac{1}{4}$ roll-film magazine, \$535. Accessory 135mm Kodak Ektar f/3.5 Lens, \$250, and 250mm Zeiss Opton Sonnar f/4 Lens, \$421. Prices include Federal Tax and are subject to change without notice.



This camera by HASSELBLAD sets a new high in photographic performance. Interchangeable roll-film magazines, for example, permit the photographer to switch at any time from one type of film to another... color or black-and-white. Interchangeable lenses, automatic controls, speeds to $1/1600$ second, built-in flash — these and other features will bring a new range, a new sureness, to your picture taking. Precision-crafted in Sweden with an eye to the photographic perfectionist, the $2\frac{1}{4} \times 2\frac{1}{4}$ HASSELBLAD Camera well merits your personal inspection.



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NEW AIDS FOR BETTER PICTURE-MAKING

By JACOB DESCHIN, APSA

A miscellany of accessories ranging from filters to copying devices heads this month's list of manufacturers' announcements of new products. The copy units are the Macro Object Table and the Copidaptor, the filters are offered in an Ednalite kit for the Contessa 35mm camera. The Macro is an accessory for the Alpa Macrostat lightweight stand for copy work and indoor or outdoor close-up photography, and is offered at \$27.90 by Heitz and Leightburn, 150 West Fifty-fourth Street, New York. The table has a diameter of 4 1/4 inches, allows small objects to be accurately positioned in relation to the Alpa camera lens, and is equipped with three clamps for attaching cardboard and similar backgrounds.

The Copidaptor, a product of the Copidaptor Company, 1650 Broadway, New York, is a device that permits the user to mount his own camera on his enlarger for copying purposes and is available for twenty-eight makes of enlargers. It will accommodate cameras from 35mm to press size. The Ednalite filter kit contains solid optical glass coated filters, for color and black-and-white. Each kit, in a plastic carrying case, is \$12.50.

Willoughby's, 110 West Thirty-second Street, New York, has introduced the Voigtlander Kontur Sportsfinder Viewfinder, which allows the photographer to view the subject with both eyes open. A device formerly available only for expensive 35mm cameras, the Kontur is designed to fit on any 35mm, 2 1/4 x 2 1/4 or 2 1/4 x 3 1/4 camera. It is especially useful in following sports and action subjects. Framing is made easy by four solid white lines that embrace the field seen by the camera. A luminous spot marks the center of the field, parallax compensation is provided for, and the price is \$8.50.

A new line of Elitar telephoto lenses for 8mm cameras is being imported by Interstate Photo Supply Corp., 28 West Twenty-second Street, New York. The lenses come in 1-inch and 1 1/2-inch focal lengths in speeds f/1.5 to f/3.5, in fixed focus and focusing mounts, and range in price from \$9.95 to \$42.50.

Another new movie lens is the five-element 1 1/2-inch f/1.5 Japanese-made optic, in chrome mount, with click stops and depth of field scale. Priced at \$42.50 it is imported by the Photographic Importing and Distributing Corp., 20 Broad Street, New York.

Kodak has a new line of snapshot albums, the Kodak Riviera Protecto Albums. Covered with simulated leather, which is embossed in an alligator-type finish with a decorative 24-karat gold band, the new albums come in blue cover with gray paper leaves, brown cover with brown paper leaves, or red cover with gray paper leaves. The crystal-clear Kodapak folders are bound directly into the gold-plated Multi-O Ring binder which closes with thumb and finger pressure. The album has 12 folders for up to twenty-four 8x10 prints and costs \$8.50.

Something new for the darkroom is the Heat-A-Lite, a combination heater, light and ventilating fan for darkroom ceiling installation, a product of NuTone, Inc., of Cincinnati. Fan and heating element operate from a single switch. Some models are equipped to operate with heating element "off" and fan "on". The unit will heat an area up to 400 cubic feet. Made in four models, the price ranges from \$49.95 to \$64.95.

Spiratone, 49 West Twenty-seventh Street, New York, has just imported from Germany a complete line of extension tubes at prices starting at \$5.95 a set. Tubes are available for the Kine Exakta, Exakta B, Leica, Contax S, II, IIa, and III, Praktiflex, Primaflex and Masterflex. Microscope adapter for the Kine Exakta, Practica and Contax S are offered at \$15.95 per set.

Extendolite, a new four-lamp unit that folds to 14 inches and has a rotary dimmer switch for light intensities at three levels, is announced by Mayfair Manufacturing Company, 55 Eckford Street, Brooklyn 22, N. Y. With a carrying case, the unit is \$12.95. A two-light unit, the Extendolite Jr., is \$7.50.

X-Pando, a new type gadget bag with zippers to permit expansion of the main section or outside pocket, has been placed on the market by Ruko Company, 3 West Eighteenth Street, New York. The bag is made of Terylene in two sizes, 9x10x3 inches and 14x10 1/2 x 5 inches.

A leather everready case is now being included with each deluxe model of the "Ideal" photoelectric exposure meter. Complete with case, the meter is \$9.95. For descriptive folder, write Federal Instrument Corp., 14-02 Broadway, Long Island City 6, N. Y.

Flash

Anso has a new Flash Unit, JN206, which incorporates an adapter that permits the use of the unit with all synchro-shutters having either a continental type contact or a standard A.S.A. bayonet contact. The unit has a flash lamp ejector, a standard plug-in socket for multiple flash, a metal mounting bracket with a quick-action locking device, uses C batteries or a battery capacitor cartridge, and costs \$9.95.

If you have a yen for black-out flash, here is your chance to coat your own. Infra-Flash, a lacquer for coating standard Class M medium peak flash lamps to permit the use of the lamp with infrared film, is offered by Scienta Products Company, P. O. Box 1930, Chicago 90, Ill. The lacquer provides a filter coating that absorbs visible and transmits infrared rays in a faint dark red glow, permitting flash photography in total darkness—and nobody the wiser. An introductory pint is \$5. A thinner for the lacquer and clear lacquer for diluting Infra-Flash are also available.

Westinghouse Lamp Division, of Bloomfield, N. J., has placed on the market two new "Flash-Chek" lamps, FT-1 and FT-2,

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Here G-E Mascot Meter sets basic exposure; G-E Photoflash No. 5 (or 5B for color) puts extra light where it's needed.

How to get BETTER pictures in Sunlight

Shoot with G-E Photoflash . . .

to light up foreground shadows . . . control lighting balance

You'll be thrilled with the results of using General Electric Photoflash for sunlight pictures of people! Try it, in color or black and white.

For G-E Photoflash packs the flexibility and the punch of light that makes it easy to balance your lighting, and get detail in shadows under hat brims. And people will have more pleasing expressions if you turn them away from the sun, and shoot with flash.

You'll get sparkle, plus full detail . . . one *big* difference between just a snapshot and a fine picture. This summer, make the most of your picture opportunities, with G-E flash, right around home, and on vacation too.

Remember, there's a G-E lamp for every photographic purpose

GENERAL  ELECTRIC



at 22 and 25 cents, respectively, for testing the efficiency of batteries, sockets and wiring connections in photoflash synchronizers. In checking, the condition of the batteries is indicated by the relative brightness of the lamp.

Two electronic flash units are announced by Epco Products, Inc., 2500 Atlantic Avenue, Brooklyn, N. Y. The Model LM-301, a 5½-pound unit that operates on AC house current, delivers 60 watt seconds of light at 1/10,000th second, and costs \$99.50. The Model LM-300 AC-DC unit operates on standard house current or can be converted to battery operation, and costs \$110.

A special strobe adapter cord for the Contax camera, by means of which any zero-delay strobe-flash unit may be used with the Contax II-A and III-A models, is now available at \$8.

Cameras

The 1952 model of the Praktica 35mm single-lens reflex cameras has been imported by Kine Camera Company, 11 West Twentieth Street, New York. The camera is internally synchronized, has focal plane shutter speeds to 1/500th second, automatic film transport, double exposure prevention, eye-level sports finder, interchangeable lens mount and lenses with the automatic diaphragm feature. With the f/3.5 Zeiss Tessar lens, the camera is \$139.50; with the f/2.8 Zeiss Tessar, \$159.50; the f/2 Zeiss Biotar, \$199.50.

Sterling-Howard Corp., 561 East Tremont Avenue, New York 57, announces the new 1952 model Ados-Edinex 35mm camera with coated f/2 Rodenstock five-element Heligon lens. Other features include a Compur-Rapid shutter with nine speeds to 1/500th, internal synchronization for flash, depth of field scale on lens mount, enclosed optical viewfinder, automatic exposure counter, film transport that also counts exposures, removable back, and the price of \$59.50, \$5.50 for everyday case.

The Lentic, a portable instantaneous camera which can be used either in the studio or elsewhere for three-dimensional pictures, is announced by Lentic Corporation, 2 East Fifty-sixth Street, New York 22. The camera is equipped with six lenses to do the job, all lenses coupled. The camera is flash-synchronized, has a rangefinder and shutter speeds from time to 1/100th second. It uses No. 120 film.

Services

E. Letz, Inc., 304 Hudson Street, New York, now offers immediate repair service on Leica equipment to professional users of the Leica camera. Minor repairs can usually be completed the same day cameras, or accessories are brought to the service department, the company promises, often within a few hours. More extensive repairs can usually be completed within three days. No extra charge for the fast service.

Pavelle Color Prints and Ansco color transparencies processed by Pavelle Color, Inc., 533 West Fifty-seventh Street, New York, now regularly receive a treatment that prolongs their useful life up to ten times under normal recommended storage conditions, the company announces. The

improvement has been achieved through the use of a stabilizing solution that minimizes the discoloration and fading of color prints and transparencies caused by heat and humidity.

Eastman Kodak announces that Kodak Professional Sheet Film, the sale of which was discontinued in June 1951, will not be processed after July 31, 1952. After that date all processing facilities for this film will be non-existent.

Literature

Two spring issues, one for Leica fans, the other for moviemakers, are announced. The new Leica number features a discussion by Sey Chassler, of *Collier's Magazine*, on the advantages his magazine has found in using 35mm color transparencies. The issue also includes articles by Manuel Komroff on "A Bid for Sharper Pictures"; by Sophie L. Siegel, who describes Woodstock as a colony for artists in almost all creative fields; by Charles F. Muth on "Gem Fingerprinting With the Leica Camera" and by William E. Booth on fashion photography with the miniature. The magazine also announces new rates for one-time use of pictures. The magazine goes out regularly to registered Leica owners.

The spring issue of "Panorama", a Bell & Howell publication, features an article on "Filming Circus Thrills" by Oscar H. Horowitz, whose 16mm circus movie has won prizes twice. Other articles in the issue are "A Voice For Your Home Movies" (how to add a magnetic sound track to your film); "A House Warming Gift", "Invite Your Minor League to a Baseball Party", which includes plans for a children's party, and "Of Mops, Moppets and Movie Making", which records the adventures of a movie making mother.

"Let's Take Kodacolor Pictures", Eastman Kodak's latest informational booklet, has just been published at 35 cents. Written chiefly for the beginner who uses roll film cameras, the booklet treats fundamentals in simple language, making use of diagrams, sketches and 24 full-color reproductions of typical amateur pictures to illustrate the points made.

The first two English language issues of "Leica Fotografie", published in Germany and distributed in the United States by Rayelle Foreign Trade Service, 5700 Oxford Street, Philadelphia 31, are now available. Well illustrated, containing practical, esthetic and general articles, and printed on good stock, the magazine is highly popular among Leica users in Germany. The English translation appears in a loose insert of about 20 pages on thin stock.

The first popular booklet on the subject, "Tips On Making Your Own Magnetic Sound Movies", just published by Bell & Howell, is now available from dealers. The text includes step-by-step instruction in planning the sound movie, shooting the film, preparing a sound script and recording a magnetic sound track on film.

"Tables for the Contax", a 63-page book of optical data for owners of Contax cameras, has been made available by Carl Zeiss, Inc., 485 Fifth Avenue, New York. In addition to depth-of-field tables for all

Contax lenses, the pocket-size handbook contains reduction scales for close-up work, the use of close-up lenses, data for using the focusing head accessory, and other information. The company also has a new, up-to-date listing of the more popular black-and-white and color film ASA exposure ratings in a handy booklet that is now being furnished with each new Zeiss Ikon Ikonophot II-A photoelectric exposure meter. Dealers have free copies.

A new and improved Raised Letter Nameplate has been announced by Modern Sales Company, 210 Fifth Avenue, New York 10, N. Y. The name portion is solid metal, with a black stippled background and the frame is tooled from a solid block of blonde or mahogany wood, size 2" x 8". Available with easel or flat back, it accommodates a total of 21 spaces and is priced at \$4.95, postpaid.

NEWS AND NOTES

Serves You Right!

"Northwest photographers who have let their PSA memberships lapse deserve to turn green with envy if they are unable to beg or borrow copies of the March PSA Journal. The special section on color slide photography is absolutely tops, and almost worth the year's membership dues. Included with this issue was also the quarterly supplement on Photographic Science and Technique, containing many articles of interest to the technician."

—FROM APRIL "PHOTO NORTHWEST"

PSA Crests

Way up in northwest Ontario in Canada are three enthusiastic PSAs in the persons of Nelson Merrifield (left), Robert Soper (center) and Lloyd Small (right).



The trio have gone into color in a big way, spending their vacations at such spots as the Rocky Mts., National Parks of Arizona and Utah, Crater Lake, etc., making travelogues. To tell all and sundry that PSA membership is a matter of pride, they had crests made to wear on their jackets, as seen in the photo.

These crests have proved an "open sesame" wherever they have gone. Hotel and railroad personnel have extended many

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Take it easy WITH STEREO-REALIST

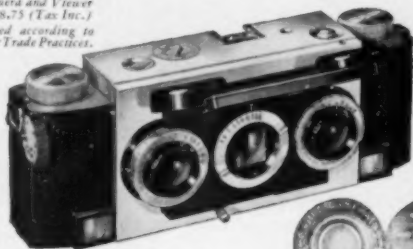
You Never Miss When You Choose The Best

Realist A "whiff" in golf is funny only to those who don't add it to their score. But a missed picture is disappointing to everyone concerned. Because the REALIST Camera is so easy to operate, REALIST owners report fewer picture failures than with any camera they've ever owned.

The REALIST is the ideal personal camera because it exactly reproduces what you see with your eyes — in beautiful, natural color and thrilling, true-to-life three dimensions. REALIST pictures are so real they will live as long as you have eyes to see.

If you haven't discovered the excitement of REALIST pictures, ask your camera dealer to show you some. Then prove to yourself how *you* can "take it easy" with Stereo-REALIST. DAVID WHITE COMPANY, 387 W. Court St., Milwaukee 12, Wis.

Camera and Viewer
\$178.75 (Tax Inc.)
Priced according to
Fair Trade Practices.



Winner of U. S. CAMERA Gold
Medal Achievement Award

STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU

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courtesies and considerations and they have served as introduction to other PSA members and photographers.

Ansel Adams' Workshop

Ansel Adams, FPSA, has announced that he will conduct an intensive course in practical and creative photography in two sessions of two weeks each this summer, July 7-19th and July 21st-Aug. 2nd, in San Francisco.

With emphasis on staff demonstrations, the Workshop will consist of instruction in contemporary techniques and esthetics, designed for professionals and amateurs, editors, journalists, and all persons to whom photography is an important means of communication and expression.

Information may be obtained from Mr. Adams at 131-24th Avenue, San Francisco 21, Calif.

Rose Color Slide Exhibition

The Fourth International Rose Color Slide Exhibition, sponsored by the Reading Rose Society and the PSA Berks Camera Club, of Reading, Pa., will be held in April of 1953, it was announced by the chairman, Blair M. Sleppy, PSA. The announcement was issued at this time so that color slide photographers may keep it in mind during the current rose-growing season.

Closing date for all entries will be January 18, 1953, with judging on the 25th and slides returned by March 1st. There will be the usual classes of one bloom, arrangements, and gardens, etc.

Requests for entry forms should be addressed to Mr. Sleppy, Berks Camera Club, 550 North 11th St., Reading, Pa.

It has also been suggested by the PSA Nature Division that any slides taken for the Rose Exhibition would be welcome for their travelling exhibits.

College Courses

Colleges and universities throughout the country are catching on to the need for courses in the science and technique of photography. The number and variety of such classes grow year by year.

Some of these courses—as in the case of the University of Rochester—have been initiated and guided by PSA Technical Sections; some have come about through keen student interest; others have resulted from the colleges' own desire to speed the use of visual education techniques.

Dr. Alan Valentine, former University of Rochester president, told an audience a short time ago that courses are offered in about 300 colleges and junior colleges. In addition, more than 500 high schools, about 100 trade and technical schools, and about 100 professional schools of various kinds include the subject in one form or another.

"Many leading universities have developed, as part of their educational programs, film-producing units," he added. "These serve a dual purpose: first, to educate college students in the art and technique of film making; and secondly, to experiment in the use of films for college teaching."

Among the universities which have "active, progressive photographic centers," he listed:

State University of Iowa, University of Missouri, University of California, University of Indiana, Ohio State University, Pennsylvania State University, University of Minnesota, University of North Carolina, University of Nebraska, University of Texas, Syracuse University, University of Wisconsin, Western Reserve University, and Iowa State College.

Some universities specialize in the development and use of medical films. These include Colorado, Illinois, Northwestern, and Duke.

Important research in films for medical purposes is underway at the University of Rochester, with Eastman Kodak Company assisting.

Institutions like Rochester Institute of Technology are doing outstanding work in teaching photographic skills.

In quite another field of visual research the Institute of Optics of the University of Rochester is a leader.

Purdue University has produced films to teach the draftsmanship; the University of Missouri to meet agricultural needs; the University of Wisconsin for state-wide work in adult education.

All in all, education by and for photography is on the gain.

PERCEPTION . . .

MENTION INCREASINGLY is made in the current literature on art, including photography, of the importance of perception to the creation of pictures. The dictionary defines perception as "awareness, consciousness, knowledge obtained through the senses."

THE PHOTOGRAPHER develops perception. Undoubtedly, the beginnings of perception induce him to use the camera in the first place. Initial technical facility assured, he begins to notice the effect of light and of shade. Perhaps his first glimmering of perception is that, lacking light, the world is duller, photographically speaking.

PERCEPTION is, and necessarily, a major attribute of the artist. Unless he has perception, he sees, or perceives, little more than others. Consequently, he has little to say. Indeed, if he cannot see, and know, and feel what others miss, there is little reason for him to say anything, especially in pictures.

PHOTOGRAPHY BEING a medium of communication, the complete photograph must convey a message. The more comprehensive the message, the greater the picture.

THE AVERAGE PHOTOGRAPHER, seeking to improve the quality of his work, can find a lesson here. That photograph is superior which is emotionally expressive. It sees and says something which has escaped the notice of the casual observer.

A WISE MAN once said: "Never make small plans. They cannot stir the minds of men." Hitler had much the same, if twisted, idea in making his remark that the big lie becomes believable. It is the big perception, product of the deep-seeing, aware mind, which makes the great photograph—and stirs the minds of men. VHS

PSA CONVENTION NEWS

Motion Picture Program

Ernest Wildi, program chairman for the MP Division part of the PSA Convention in New York, August 12-16, announces that the latest in stereo movies will be demonstrated by Floyd A. Ramsdell, of the Worcester Film Corp. His demonstration will be accompanied by the projection of new three dimensional films never before shown anywhere.

Rounding out the presentation of developments in this new field will be another demonstration showing how to make stereo movies with present 16mm equipment. Several new amateur stereo films will be projected.

Another outstanding feature will be a program devoted to magnetic sound on film, from which the audience will learn by actual participation.

Prize-winning amateur films and motion pictures taken under water by Prof. John F. Storr, Adelphi College, will also be shown. Prof. Storr will not only project color movies and stills of the exciting life on the floor of the ocean, but he will also explain how he made his pictures.

Also scheduled to present a paper is H. A. MacDonough, who will show how to make vacation movies without expensive equipment.

Technical Division Program

Five days of research papers, demonstrations, and discussions of many aspects of the science, technique, and application of photography have been scheduled by the PSA Technical Division for the Society's New York Convention at the Hotel New Yorker, August 12 through 16th.

The complete program of TD follows:

Tuesday, August 12th.

9:15 AM—Symposium on photography in medicine and biology. "What is Medical & Biological Photography?" by Dr. Milton G. Bohrod, Rochester (NY) General Hospital. "The Changing Ideology of Medical Teaching Motion Pictures," Dr. D. S. Ruhe, Assoc. of American Medical Colleges. "Photography in Medical Research," Dr. M. W. Chase, The Rockefeller Institute for Medical Research.

"Applications of Photography in a General Hospital," Leonard A. Jolin, Mayo Clinic.

"Modern Photomicroscopy," Dr. O. W. Richards, Amer. Optical Co. "Place of Photography in Ophthalmology," Dr. D. M. Gordon, Cornell. "Elimination of Shadows in Macrophotography," Louis J. Dogin.

"Application of Color Photo. to Cleft Lip & Palate Research & Training Program," F. T. Sharp, U. of Ill. "Autoradiography," Dr. P. J. Fitzgerald, Sloan-Kettering Inst. "Close-ups in Insect Research," Roman Vishniac. "High-Speed MP Photo. & Human Subject," J. H. Waddell, Wellensack, and others.

Wednesday, August 13th.

9:15 AM—Symposium on photography in engineering and science. "Photo. of High-

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"202"
...latest
Bell & Howell
70-DL
movie camera



You're ready to make low-cost sound movies with a new Bell & Howell 70-DL!

This famous 16mm movie camera now takes single-perforated film . . . onto which the amazing magnetic sound track can be added. This track will last the life of the film, yet can be changed any time.

When you compare features, note the 100-foot film capacity, the 22-foot film run, the turret head that places three lenses at your fingertips, seven speeds including sound speed, parallax adjustment that corrects from infinity down to

3 feet, and the positive type viewfinder that lets you see what you take. Remember, too, every 70-DL is guaranteed for life.

With 1-inch f/1.9 lens only, \$365.50. For further information, see your Bell & Howell dealer. And be sure to ask about the new Filmosound 202 recording projector.

And here's a suggestion! Why not have a demonstration of the Filmosound 202 using your own sound film. In this way, you can prove to yourself the worlds of exciting possibilities that exist in making your own sound movies.

FREE SOUNDSTRIP* of your first 100 feet of single-perforated film — that's what you get when you buy a new 70-DL . . . or have your present model 70 adapted. This is a special limited-time offer made by Bell & Howell to acquaint you with this wonderful new way to make sound movies.

Good news for present owners of B&H 70's If you already own a Bell & Howell 70 camera, you can have it adapted to take single-perforated film as well as regular double-perforated film. This brings your camera right up-to-the-minute in usefulness. This is a factory conversion which you can arrange for through your Bell & Howell dealer for just \$15.95. Same "free" SOUNDSTRIP offer applies.

*SOUNDSTRIP—the magnetic iron oxide stripe applied to single-perforated 16mm movie film for magnetic sound recording.

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Speed Cathode-Ray Oscilloscope Traces," H. J. Peake, Naval Research Lab. "Industrial Photo. as a Tool for Engineers," G. H. Gustat, Kodak, and others.

Thursday, August 14th.

9:15-10:15 AM — "Cold-Cathode Light Source Potentials," D. B. Eisendrath, Jr. "Some Aspects of Two-Bath Fixation," Crabtree, Henn, & Edgerton, Kodak. 10:30-12—Clinic on equipment, materials, and processing. Allen Stimson, GE.

Friday, August 15th.

9:15-12—Photographic Optics: "Depth of Focus & Depth of Field," J. D. Hayes, Bausch & Lomb. "Resolution—Sharpness—Photo Quality," Dr. D. E. Macdonald, Boston Univ. "Submarine Periscope Photo," J. C. Milligan, Kollmorgen. "Simplified Calculation of Stereo Interocular Distance," S. Kitrosser, Polaroid. Also paper by Dr. Frank G. Back, Zoomar Corp. 1:15-3:15 PM—Clinic on color techniques, materials, procedures. L. E. Varden, Pavele Color, presiding. 3:30-5 PM—"Development of Hydroquinone," James & Fortmiller, Kodak. "Use of Proteolytic Enzymes for Removal of Gelatin from Film Base," Dr. E. Gansel, Ansco. "Extension of Vector Method for Sensitometric Evaluation of Color Film & Paper," Dolin & Sweet, Ansco. "Materials of Construction for Photo. Processing Equipment," Muehler & Crabtree, Kodak. 7:30-8:45 PM—All Divisions. "Creative Directions in Color Photography," R. M. Evans, Kodak.

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the tenth of the second preceding month before publication.

For Sale—Revere 16mm movie camera; Wollensak—7 f/1.9 Cine Raptor; Revere projector 2" f/1.6 lens; Tower beaded screen; Craig tripod. Perfect condition. Make offer. E. A. Greul, 1510 Webster, Oakland 12, Calif.

For Sale—New 4x5 Linhof Technika f/4.5 6" Schneider, f/6.3 3" Angulon Wide Angle, Graflex back. Cost \$449.50. Make offer. Dr. Jess R. Baker, Box 360, Ontario, Oregon.

Saturday, August 16th.

9:15-12—"Personnel Photography," T. T. Holden, Graflex. "Design Features of Wide-Film Continuous Processing Machine," J. S. Goldhammer, Wright Air Development Center. "Porous Platen Processor for Processing Photo. Materials in Room Light," R. G. Rudd, Kodak. "Quality Color Prints Produced in the Camera," J. R. Kane, Ansco.

PD Convention Program

By SAMUEL GRIERSON, FRPS

Doris Martha Weber, APSA, one of the leading women photographers in amateur circles, is Convention Program Chairman of the Pictorial Division, and as such is getting together a most interesting and well rounded series of events and lectures for PSA's first Vacation-Time Convention, August 12th to 16th in New York.

She is secretive concerning her pet presentation to be called TRIAL BY JURY. This event is supposed to surprise every-

FACTS ABOUT THE 1952 PSA INTERNATIONAL EXHIBIT TO BE HELD IN CONJUNCTION WITH THE CONVENTION August 12 to 16th, New York Hotel, New York

Seven divisions will be represented in the exhibit.

Deadline for all entries is July 10, 1952. Entry fee is \$2, with checks to be made payable to Frank J. Soracy, Treasurer.

All entries except those for the Technical Division exhibit are to be sent to: PSA INTERNATIONAL EXHIBIT, c/o PRE-CONVENTION HEADQUARTERS, MASTERS INSTITUTE, 310 Riverside Drive, New York 25, N. Y.

Technical Division entries must be sent to Earl R. Clark, 184 Malden St., Rochester 13, N. Y. This division will distribute its own entry forms and will assemble and judge its own exhibit. Entry forms may be obtained from Mr. Clark.

Motion Picture and Photo Journalism division exhibits will be invitational.

Entry forms for the other four divisional exhibits will be mailed to all PSA members, and others, from Philadelphia PSA headquarters. Those who do not receive entry forms may obtain them by writing to Pre-Convention Headquarters in New York or PSA Headquarters in Philadelphia.

Judging is scheduled to take place in New York, July 14 to 20, with the following juries:

PICTORIAL—Adolf Fassbender, Hon. FPSA, Hon. FRPS, Hon. M.Ph.; Helene Sanders, FRPS, FPSA; and Harvey Falk, APSA.

COLOR SLIDES—Frank E. Fenner, FPSA; Harry Haines, APSA; and Joseph Breitenbach, ARPS.

NATURE—Samuel Dunton, Staff Photographer and Director, Bronx Zoological Gardens; Otto Litzel, President, Hypo Club; Dr. Roman Vishniac, Ph.D. Zoology, Biological Photographic Society.

STEREO—Paul J. Wolf, APSA; Bart Brooks, professional stereo photographer; and J. A. Norling, APSA, stereo engineer.

body and it will. The cast will be composed of J. Philip Wahlman, APSA, the judge, Robert L. McFerran, APSA, the prosecutor, and Dr. Carlton J. Marinus, APSA, the defense attorney.

J. M. (Jake) Endres will speak on PHOTOGRAPHY, A GRAPHIC ART. During his talk he will demonstrate the making of genre pictures. This man has written some excellent articles on the subject. His own pictures have won him many medals and honors and he is extremely popular as a print judge.

Josef Schneider, whose baby photos must be known to everyone as they are always turning up in advertisement in the slick paper magazines, will talk on OUTSMARTING BABY. Schneider is a well known speaker in the New York area and those who have heard him sing his praises.

PORTFOLIO MEMBERS' POW-WOW is a new feature presented by popular demand. No portfolio commentators will be present at this; just those who have prints in the PSA Portfolios. And these people can let their hair down and say out loud what they think of the deal and of the commentators! It will be a lot of fun and maybe some improvements will result. Director Eldridge R. Christhill and General Secretary Doris Martha Weber will preside.

Boris Dobro, APSA, an instructor at the Brooks Institute of Photography in Santa Barbara, California, will come all the way to New York to speak on TECHNIQUES OF PICTORIALISM. He will illustrate his talk with lantern slides and emphasize tone separation. He will also discuss the various types of montages. As well as being an excellent instructor, Mr. Dobro is a noted salon exhibitor.

No one is a better authority on dog photography than Arthur S. Mawhinney, FPSA, and Katherine Holt Mawhinney, his wife, is just as proficient. Their fine book, "Gallery of American Dogs," is a delight to both dog lovers and photographers. This couple will demonstrate the art of picturing dogs, using live models. This should be fun for all and, of course, educational too. Mr. and Mrs. Mawhinney, as many know, work with a Leica. They broke into photography with that camera and have stuck to it right along.

Lejaren a Hiller is on the program scheduled to speak on LIFE AIN'T A BED OF ROSES. Mr. Hiller says he does not care to talk of his successes—prefers to dwell on his failures instead. Naturally he will stress the humorous angles and the event promises to be entertaining.

Adolf Fassbender, Hon. FPSA, will trace pictorial progress in a talk entitled PICTORIALISM THROUGH THE YEARS. Mr. Fassbender is the right man for this, some even calling him the Dean of Pictorialism.

Other features on the program will include Wood Whitesell, FPSA, who does wonders with bromoil, a symposium on WHAT MAKES A PICTURE PICTORIAL? with John R. Hogan, P. H. Oelman, Arthur M. Underwood, J. Philip Wahlman, and Peasee Wright taking part, and a Commentator's Conference.

And Miss Weber has other ideas to add to all of this!

PSA JOURNAL, Vol. 18, June 1952

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HANOVER SQUARE

Jack A. Goldsack

YOU'VE undoubtedly seen many good photographs of this great city made by amateurs like you and me. The chances are that a large percentage of the fine shots are made by visitors rather than native New Yorkers. The reason, of course, is that amateurs prefer to go far afield in their search for inspiring material.

As an enthusiastic amateur who has lived in this fabulous city for over 40 years, photographically for the past 20, perhaps you can profit from this experience when you start unlimbering your shutter finger this August at the Vacation-Time Convention.

No city, but no city, offers more or a greater variety of subject matter. In fact, the choice is so great it would be a time-saver to choose your spots in advance and set up a shooting schedule. Otherwise you'll be swamped with places to visit and record. And incidentally, there is no reason why you can't combine your shooting with sightseeing.

Beginning at the south end of Manhattan Island you'll find the famous Wall Street with endless opportunities, including the waterfront, in that immediate vicinity. Then work your way up thru Chinatown, The Bowery, Fulton Fish Market, Little Italy, and the Lower East Side with its pushcarts, clothes lines and gossip. From there you

change the pace and visit quiet, quaint Greenwich Village. Moving further uptown the Empire State building will demand a halt and more than several exposures. On to Radio City, the United Nations City and you've covered the photographic high spots of only half of Manhattan.

From there you can proceed thru Central Park, the great zoos, the lush, plushy upper east and west side, the museums and on into Harlem, the Negro metropolis. Of course, you can shoot the entire Island from the top of either the Empire State Building or Radio City. And if you like to focus on people, take your choice of 8,000,000 in this melting pot of almost every race on earth. The above by no means includes everything but merely outlines a few suggestions.

Light in mid-August is excellent. Weather is comparatively mild, ideally suited to picture-making in both black and white and color. The numerous field trips planned for Convention visitors will take in some of the material outlined above. Transportation facilities are fast and ample by subway, el and bus and you'll have no difficulty reaching any of the interesting spots you decide to see and shoot.

Now let's consider some of the problems you'll encounter, if indeed they are problems, when you go forth for those prize-winners. Working mid-town or downtown Manhattan, your best bet will be to get out early in the morning before this turbulent city begins pulsating. Early morning light in August with a slight haze is



Profile: U. N. BUILDING
Elizabeth Meigs Eidlitz

usually excellent, even for color. If you are determined to disregard this advice, preferring to sleep, you're bound to be hamstrung in many places by cars, buses and people. Dense traffic will make it difficult to approach many fine spots for inshooting. But don't get the impression Manhattan cannot be photographed during the day. It's just that much easier to do it in the early A. M. Besides, shooting early in the morning will leave you the greater part of the day to take in Convention activities you won't want to miss. It's a good way to plan your days.

Nothing thus far has been said about shooting pictures at night. Here a whole new field is opened up to you. You'll find plenty of buildings brightly illuminated with water foregrounds for those scintillating reflection shots. And if you've never experienced night turned into day you have a treat in store when you see Broadway's Great White Way. Imagine making virtual daylight exposures at night of interesting and fascinating material.

One could write many pages on the picture possibilities on Manhattan Island alone, the world's biggest little Island, and spend many weeks photographing the exciting places in this perpendicular city. Black and white workers will have no exposure problems. Color will require care. Due to the short range of color film, it's conceded to be about 1 to 4, you'll have to use your head when you use your meter. What do we mean by a range of 1 to 4? Simply the difference between your highlight and shadow reading. If your highlight reads more than 4 times the shadow reading, theoretically the picture is beyond the range of color. You can stretch that range



EAST RIVER

Arthur C. Banta

some and still come up with excellent color shots. I've been thumbing my nose at this theory for years and getting away with it. The reason it's mentioned at all is that tall buildings and narrow streets create contrasty lighting. But your field trip guides will be prepared to help you lick any exposure problems in New York.

Needless to say you need not load up on film when you come to this photographic mecca. Some of the world's greatest and most exciting photographic stores are within a couple of blocks of your hotel. Just bring your cameras and come prepared for the time of your life as well as the finest negatives and slides you've ever made. The many committees and hosts at the Convention will see to that.

BOWERY

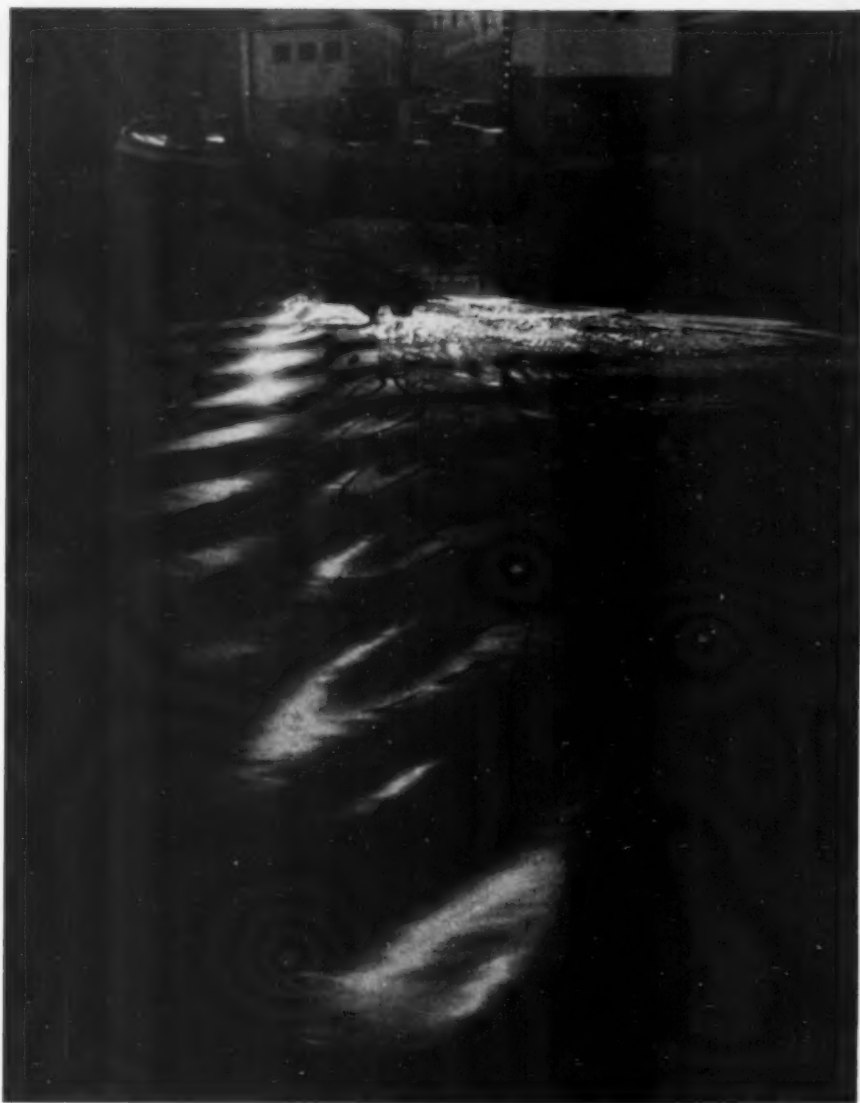
Bernard Gorson



MIGHTY MANHATTAN

Otto Litzel





THE CHANNEL

C. Stanton Loeber, FPSA

Nuts to the Judges

C. STANTON LOEBER, FPSA

At the time of C. Stanton Loeb's passing, which was announced in the July 1950 issue of PSA JOURNAL, the manuscript of this article was in our files awaiting publication.

Stan was a prominent figure in pictorial photography, and there are many who will recall his delightful pictures and his occasional contributions to photographic literature.

But bigger than Stan Loeb, the artist and author, was Stan Loeb, the man. He was never happier than when surrounded by members of the photographic fraternity, and his desire to help others was unsurpassed. To say that he is greatly missed is but to recite the obvious.

In presenting Stan's final contribution to the JOURNAL, we thus pay tribute to his memory. But his pictures and his message will convey more to his many friends than our feeble expression of a severe loss.

W. DOVEL LE SAGE, APSA
Pictorial Editor

"Aw, NUTS! Phooey on the judges. What do they know anyway? Nuts to the judges—all of 'em."

It was during my first bull session after joining the club that I heard this bit of sour grapes. The cynical remark shocked and irritated me. Such lack of respect was almost like the use of an unmentionable epithet in connection with one's mother. I wanted to smack the speaker in the eye. But I didn't. For I knew that I was pea-green, and didn't have the right to poke anybody in the eye. Too, I might get smacked back. But it did teach me one thing: Never to sit at a judge's feet, with mouth wide open like a fly trap, drinking in each word as if it were nectar.

Shortly before joining my camera club, I had sent prints to my first salon, and immediately after signing up, learned the results of my entry. Yipee! Not only had I made the salon, but I won first award as well. Boy! I was as thrilled as any high school "Freshie" at her first dance. Now I was a salon exhibitor.

So, of course, a copy of this winner was entered in my first club competition. Maybe I felt cockier than anyone in the club, and my chest stuck out like a pouter pigeon's, as I strutted about. For wasn't I a cinch to get first award? There were only twenty-odd prints entered, and five awards to be made. Sure, I was a cinch for something.

And then the judge came in. An awed hush settled over the gathering. He had quite a "rep" for himself, and I was properly quiet. But nuts! This fellow wanted to talk before he judged. As he talked, my feeling of buoyancy began oozing. Then he started judging. He went over the prints so fast that he reached "Granny" almost before I knew it, and on to the next print. My heart had stopped beating. "Granny" hadn't won first place. In fact, she hadn't won a single, solitary thing. She was out on her ear. It was terrible.

"Wrinkles too plain," the judge had said, "and too much shadow." And further, where did the maker get the idea of cropping like that? "Looks like I'm being kidded," he scoffed. "Someone is trying to see if I'd take that for a human being." There may have been more. I

never knew. But as he chuckled at his own dim sense of humor, I felt rather miserable. Then and there, I agreed with the remark: "Nuts to the judges."

That was a long time ago. Perhaps "Granny" wouldn't be so hot in a salon now. Better work is being done every day. But hers was a rather new method then. The drastic cropping and the almost brutal treatment of wrinkles and skin textures were a direct result of the first salon I had ever seen. And the cockeyed judging I had just witnessed was due to the judge's provincialism. He had not learned the newer trend in character shots. But he did ease some of the hurt when he gave first award to another print of mine. However, in my immature opinion, it wasn't in the class with "Granny." But I was very green then, and hadn't learned, as yet, just how screwy judges could be when they really worked at it.

Some have far more whims than any beauty has curves. Every camera bug knows that. Even the judging in the country's top salons sometimes makes one boil up—even spill over. Your friends gripe. They won't send to the Twelfth Annual Stinkaroo Salon this year. No sir! Isn't Joe Zilch on the jury, and wasn't he on the jury that tossed out all four of their prints last year? And doesn't just thinking about him give one a pain in the neck?

Even judges know that they should rid themselves of prejudices. But many of them are still as stubbornly prejudiced as any army mule. Decisions should never be made just because of likes and dislikes. But they are. Any judge should be able to justify his decisions at any time. But are they?

And isn't any entrant more important to the salon than a "name" judge? His pictures and his entry fee make salons possible. Without him there would be no salons. So he should receive the fairest judging possible. Unless



PEACEFUL
WATERS
C. S. Loeb, FPSA

thoroughly grounded in photography, no painter nor sculptor nor etcher should ever be asked to judge photographs. He isn't good enough. Nor should any watercolorist be on a jury—no more than a hog caller because he has a strong voice and surely would be heard. Nor does it follow, just because one has been successful in salons, that he is going to be a good judge. A judge should study carefully the science of being a judge. He doesn't just grow up to be one.



RIVALS

C. Stanton Loeber, FPSA

This first judging was rather startling. But it was as nothing to the crackpot stuff I was to witness later on. That was a thing never to be forgotten. It simply shows the utter confusion that exists in the minds of many of our judges, especially camera club judges.

After judging the evening's prints, the judge was asked which print he considered best of the show. Now, mind you, there were only two groups of competitors—Advanced and Beginner. It should have been duck soup for anybody. Automatically, it should have been one of the two firsts in the advanced and beginner classes. But what did the judge do? He went carefully over the entire show and then, to the consternation of everyone, picked out a print to which he had not previously paid the slightest attention. It had not received even a lowly honorable mention; not even the remotest recognition. We were amazed.

But there it was—best print of the whole show. The judge had said so, and his was the final word. However, a snicker of derision rippled through the crowd. Do you wonder why this title: "Nuts to the judges"?

Often a club has among its membership many as good or better than nine out of ten of the judges that the same club is able to secure from outside sources. Is it surprising that there is criticism?

But let's get back to "Granny." As I've said, I was green then—greener than sour little apples. And stubborn, too. Anyway, this other print that had gotten first place over "Granny" was sent to a salon. And because I didn't have another print, "Granny" went along too, just for the ride.

But what happened then nearly knocked me for a loop. I was almost breathless from surprise. This other print was kicked out, but "Granny" made it. And she was an honor print, too. It flabbergasted me. After that, "Granny" went to all the salons. And she hung in most—the Oval Table of New York, the Royal of London, in Detroit and in Baltimore. And what about the other print, which my first judge declared "tops" while he threw out "Granny"? Never made a single salon! Finally I retired it.

Do you wonder that shutterbugs often say: "Nuts to the judges"? Sometimes they give some rotten judging. But what can a club do? We even tried three judges, on the theory that the extra numbers would balance out the faulty decisions. And it worked well—just as long as we had at least two capable jurors. But this used up the good jurors even faster than before. Think what it would do in small towns, where there is not the choice that we have in a large city.

I've had some of my best prints totally rejected in smaller salons, whereas the big shows took the same prints most regularly. Perhaps there is no answer to it, but our judging is mighty spotty.

I've known a judge to wear strong glasses so that the makers' names signed to the prints would be more legible. And I've even heard a juror remark sotto voice to the judge beside him: "I live here. Let's give the local boys a break."

True, all this smacks of dishonesty. But after witnessing much judging, I believe that actually there is very little dishonesty. It's just a lack of knowledge on the part of the judge as to what constitutes a good print.

For a while the idea of making character studies obsessed me. Even my friends were bitten by the bug. Let any old bum pass us, and they'd get all steamed up. "Look, Loeber!" they'd whisper as they nudged me. "Character shot!"

Bah! No idea as to what constituted a character study. They never learned the score, any more than the judges. Only old men appealed—old men with whiskers and ragged clothes.

I'd fool 'em, I thought—principally the camera club judges. But I didn't very much. I made a picture of a seventeen-year-old kid, sans whiskers and sans wrinkles. But the cockeyed camera club judge tossed it out. But first he swallowed hard as he searched for words. He even tried to re-frame it drastically. He tried cutting off most of the head above the hairline, and chopping off from each side and the bottom. But he gave it up. All he said was: "It needs cropping" and passed on to the next print.

As I've said, bum judging is old stuff to any camera clubber. For example, Dorothy A. Lineer is one of the

nation's best animal photographers. Because her pictures are of that perennial favorite, pets, she is nearly always a cinch for first award at the club. But I've often wondered how a certain cocky judge must have felt, when he found out the immense popularity of one of her prints which he had given a turn-down in the club. Detroit used it to adorn its salon catalog and for its stickers. I don't think a salon ever gave it the red light. But all our cocky judge said was: "I never liked pets," as he turned her "Protected" down cold.

The vice-president of our club had a honey. What happened? Even a telescope would never have brought it to the judge's sight. He just couldn't see it. But Graflex bought it, and for months it was a vital part of their advertising.

Now, just peek at "Rivals." Surely those blackhearted judges couldn't refuse this masterpiece, with that exciting black smoke being belched all over the print. And sure enough, the club judge gave it top honors. But that was only in the club. I had much more respect for a salon's opinion. So out it went while I gnawed my nails in suspense. Finally a letter came from the salon committee. Boy, I was jittery! Like a gal just about to receive her first kiss.

The jolt nearly knocked me off my feet. "Rivals" was one of the two prints that had received unanimous acceptance. I walked on air. Again I sent "Rivals" to a salon. But no jolt. At least not one that I liked. It had been turned down. But I tried again. And again it failed. How many times I sent it out, only to have it rejected, has been lost in the dim recesses of forgotten things. But "Rivals" never hung in another salon. Who was screwy this time? I could never figure it out.

Sometimes a judge does help, though. "If the maker of 'Peaceful Waters' will go back and wait for something to happen," one said, "he can very likely have a winner. As it is, it makes a fine background, but not a picture. It lacks life-motion. Not even a center of interest. If it were mine, I'd try it over."

He may have said more. I don't know. I was too busy trying to visualize something happening out on that water. However, I did go back. I got what I thought was a fine picture—"The Channel." But the camera club judge had only half an eye that competition. First place went to a totally uninspired and uninspiring print that lacked a center of interest, had no life of any kind, and was completely static. However, he did grudgingly hand me a second award. Sure! I was robbed. But that had become a habit, by now, and didn't excite me too much. Aren't judges cockeyed, though?

Certainly, judging is a tough racket. But you like it, don't you? And have you ever thought of the poor baseball umpire? He's a judge, too, you know. But I've never known a camera addict to start a Donnybrook. Have you?

Someone will always try to knock you off. And no matter how much you think you know, you're bound to pull some bum judging, bound to make enemies. Sure, your neck is out. But wise up! Don't be so cocky. Soften your comments. But, on the other hand, don't always act as if you are talking to your Sunday School superintendent—nor to a bunch of half-wits, either.



GRANNY

C. Stanton Loeber, FPSA

But sometimes I wonder, even though most of our clubs frown on popular voting. Just look at any salon hanging on a wall in some musty art gallery. Most of my friends agree with me that a good ten per cent of all prints there could have been refused, and a better exhibit would have been the result. And those same friends are surprised when they see the rejects hidden away, where no one will ever see them, that certainly among them are another ten per cent that are as good as anything in the salon. So why is popular voting looked down upon?

I recall that time when a bunch of prints were sent to me to judge, and how I took days to study them and make my final choices. I was the great expert!

And then I turned my gang of kids loose upon them, just for the fun of it. They ranged, in years, up to fourteen. Well, in a mighty short time they had their choices made, and handed me the list. They shocked me. They picked a list that nearly coincided with mine in every detail. And I had thought that I was good! It makes me laugh, now. What's wrong about popular voting? Are people dummies? Or are the "experts" afraid to let them try?

Just how does a jury decide what kind of prints to include in a salon? Does humor justify their inclusion? Or so-called human interest shots? Pets, just because that's what they are? Or babies, because all the world loves a baby? Just what do we want in our photographic exhibits? Or should a basic understanding of art principles be present in all these prints?

But I do know one thing for sure. And my kids taught me that. I'm not an expert any more. Just a layman, like everybody else. Every old-timer learns that eventually, if he lives long enough.

Prints
Sixteenth
International
of



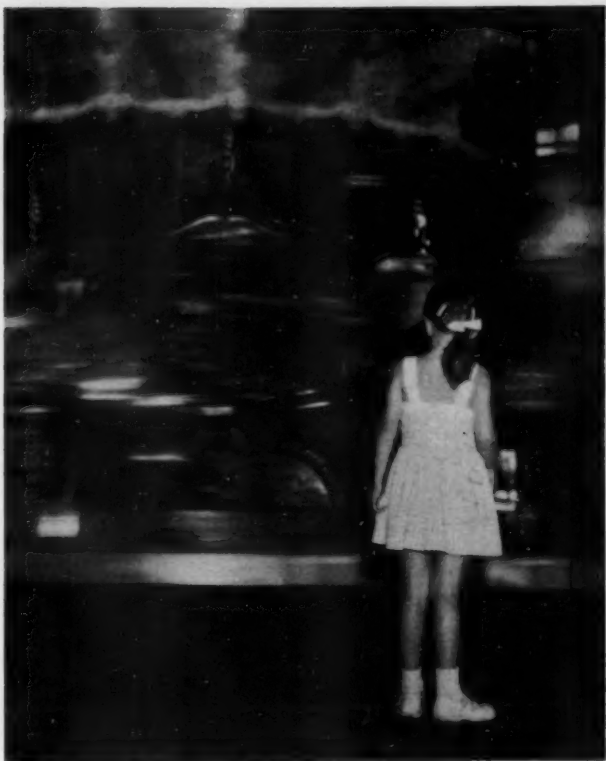
SOMETHING MISSING?—Pictorial
Florence Harrison



DESERT RIDGE—Pictorial
Alfred Hyman

*from the
Rochester
Salon
Photography*

WATCHING AND WISHING—Documentary
Grant Haist



SPARE—Pictorial
Elizabeth T. McMenemy



GANNET LANDING APPROACH—Nature
C. H. Hogan



FISHERMANS COVE—Pictorial
E. L. Bafford

SUMMER THEME—Pictorial
Wm. E. Bush



20° BELOW—Pictorial
Hugo Koeniger

Camera Club Manual

H. J. JOHNSON, FPSA

For newer clubs we can point out that this revision follows closely the original manual edited by Victor Scales, Hon. PSA, in 1945. At completion of the revision, each PSA club will receive a new copy of the manual for its library. Chapter IV, is continued here.

3. Year Book Project

Preparation of a club Year Book is an activity affording many advantages, sound photographic training, and interesting possibilities. Many different routines may be followed, but one of the more effective is to organize a Year Book Project with a director who will enlist the participation of members and carry the activity through to completion.

Each participant agrees to prepare a certain number of identical prints from a favorite negative. Usually the total number of prints prepared by each participant is that of the number of members participating, plus two. On an announced date the participating members bring their prints to the club. The prints are turned over to the Year Book director for collating and binding. Each print is autographed by the member making it, so that the finished Year Book becomes a souvenir of club life, a record of club abilities, and a completed project.

Usually prints are made on double-weight 8 x 10" paper. With vertical pictures a one-inch margin is provided along the left-hand border to allow space for binding. With horizontal pictures, the one-inch border is placed at the top. Members autograph prints, in India ink, in lower right-hand corner, and place the title in the lower left-hand corner.

Prints are bound, loose-leaf or spiral style, in hard covers. Some clubs prepare a title page, giving the name of the club, address, year, title of Year Book, and names of members participating. The cost of the activity is governed chiefly by the cost of binding. A standard ring binder is economical. More expensive, but also more attractive, is plastic or spring-wire binding. The title page may be drawn and photographed, or it may be printed, at greater expense.

Each participant receives a bound copy of the Year Book, in which appear his print and the prints of each of the other participants. Each participating member pays his share of the cost, which normally ranges from 75¢ to \$2 per copy.

The two additional prints made by each member are used to complete copies of the Year Book for the club library. If a larger number of additional prints are made, and books are bound, they may be sold at auction or for a fixed fee to non-participating members.

Announcement of Year Book projects and enrollment for the activity may be undertaken early in the club season. Later and repeated announcements warn members to complete and to turn in their prints well in advance of the closing date. Difficulties usually attend

the collecting of prints and completion of the books unless committee and chairman are persistent.

All club members should be invited to participate, but the number of prints actually included in a Year Book should be limited to about 24. Additional prints make a bulky and unwieldy volume. Large clubs may find it advisable to develop simultaneous year book projects, or to find some type of binding which will accommodate a larger number of prints.

Delivery of the Year Book to the participants may be made the reason for a special occasion, or may be undertaken at the annual dinner, or at the time of presentation of honors and awards. In this way a larger number of club members simultaneously receives something tangible from the club.

4. Studio Activity

Either a continuing Studio Activity, or occasional studio sessions, may be held in the club's own rooms if facilities are available, in a rented studio, in a studio loaned for evenings, or on visits to studios of friendly professionals.

Club members benefit from observation of the nature and use of studio equipment, and from taking portraits and still life pictures under conditions of controlled lighting. The average club member seldom has opportunity to work in a completely equipped studio and thereby to learn the fundamentals of lighting, posing, placing, measurement of exposures, etc.

Attendance at studio sessions should be limited, with 10 members about the maximum. Fairness is assured if members, upon entering, draw numbered slips, thereby establishing rotation for their turns in shooting positions, in posing the model, in arranging the lights, and in handling other details. Difficulties customarily arising from rivalry for the preferred shooting position may be obviated by chalking a semi-circle on the floor, numbering shooting positions thereon, and giving the members opportunity, in order of numbers drawn, successively to occupy these positions.

Using the club studio, or renting a studio for a series of evenings, usually is preferable. The cost should be low and equally shared by participants in the activity. In visits to the studios of professionals club members should be reminded they are using private property and equipment with which the professional earns a living. Equipment of a studio is expensive and breakable. Lights burn out rapidly. The professional should be remunerated, either in cash or kind. His equipment should be put back in place at the close of the session and the studio restored to order.

Many professional photographers are interested in amateurs and are willing to show them the ordinary methods of posing and lighting subjects and models. Studio Activity directors consequently may be able to make

arrangements whereby the professional, for a reasonable fee, will act as instructor for the activity and permit club members to use studio and equipment.

This activity lends itself well to portraiture, costume, figure, fashion, still life, advertising, and industrial photography, all particularly beneficial for any club. As in the case of field trips, completion of pictures taken at studio sessions should be encouraged. One means to this end is making the exhibition of at least one completed print from any session a requirement for participation in others.

The cost of studio sessions may be reduced if members take turns in acting as models. An experience, however brief, as a model is enlightening, especially if the amateur is inclined to be overly deliberate in his operations, or overly demanding of the model. Subjects for still life, advertising, and other types of pictures may be brought to the studio by members, or selected from spare material usually to be found on location.

Beginning photographers usually reach the point where photography of nude models is of interest. A photographic studio, with a professional photographer introducing, posing, and lighting an experienced figure model effectively serves this customarily transient interest of the amateurs, assures propriety, and teaches the necessary lesson of the vast difference between figure photography and making pictures of a naked model. Sooner or later, club members discover that photography of the nude is particularly difficult, tire of their efforts, and are ready for other photographic efforts. To this end alone, the Studio Activity serves a useful purpose.

Club officers should inform themselves of state and local laws governing figure photography and should plan carefully to observe these widely varying statutes. Otherwise the club may find itself a violator of "blue laws" of which officers and members may have been unaware. There is no general law. Basically, statutes prohibit posing in the nude for public viewing; permit posing in the nude for bona fide private supervised classes which offer instruction in art. Safety suggests that the session be exclusively for club members, with no guests permitted.

5. Process and Control Activity

Endless argument between the "purists" and those who preach or practice processes and controls, may be directed into useful channels by organizing a club Process and Control Activity. Here the members who seek to obtain the utmost in effects and control may practice, argue, learn the secrets of chalking, paper negatives, mediobrom, retouching, etc., and find enjoyment and education.

6. Portraiture Activity

Portraiture being basic in photography, and necessary training for beginners and advanced amateurs, organization of an activity in the field of portraiture serves many useful purposes, whether conducted on an organized basis throughout the year, or taking the form of occasional portraiture sessions with adequate equipment, lighting, and models.

This activity is highly adaptable, can cover slides or prints, and can have many variations. In its simple form it becomes merely practice in making portraits, with the participants led by a competent activity director through the various basic stages. Variations permit the introduc-

tion of the different art ideas, possibly by inviting advanced amateur or professional portraitists to demonstrate their favorite lighting and posing.

One helpful project for the activity is the preparation of a set, or book of portraits of members of the club. This project easily may be linked with the Studio Activity's program.

There is no lack of interesting undertakings for a Portraiture Activity. Indoor portraiture may be followed by outdoor portraiture, formal poses by informal, with costume and character poses, self-portraiture, special effects, and other projects offering large choice.

7. Motion Picture Activity

The still camera club may find that, in grouping members interested in motion as well as still pictures into a Motion Picture Activity, it has provided not only an organized interest for the group but an interesting program feature for the entire club. Participants in the activity will be interested in field trips, studio sessions, and other events. Their interest may induce them to make a motion picture record of club undertakings.

A competent leader guides the participants in producing motion pictures possessed of all the art qualities of stills. Exchange of information between those practicing still and motion picture camera technique can be helpful.

Ultimately this activity can develop into a separate Cinema Section of the club.

Cinema clubs can develop an equivalent activity for color slides.

8. Exhibition Activity

This activity supplies an organized effort to encourage capable members to seek recognition in exhibitions and competitions.

It obviously is designed to serve the interests of more advanced members, as well as of the club, by establishing what might be called a club team with a training table. The director of the Activity, preferably an experienced exhibitor, can do much to interest participants in the methods and ethics of exhibiting, and in viewing and studying the results of recognized exhibitions.

In order to avoid criticism and dissatisfaction which could result from the organization of an Exhibition Activity whose participants were inclined to regard themselves as superior to other members of the club, the activity could be organized as an honorary group to which members might be elected as their abilities become recognized. Since the Exhibition Activity cannot serve beginners, only the club itself can decide whether membership in the activity should be honorary, or the activity should comprise a working team to represent the club in major competitions and exhibitions, or should be a study group.

Any club's Exhibition Activity could make a start by assuring the club of regular representation in the PSA Club Print, Slide, or Movie Competition, the PSA Annual Exhibition, and other recognized competitions and exhibitions.

Duties of the activity and its director should include keeping club members informed of dates and pertinent data relative to forthcoming exhibitions. The activity also might take upon itself the duty of making sure that every capable member of the club regularly enters prints in recognized shows. (*To Be Continued*)



Louis Daguerre



The camera obscura



Daguerreotype Camera



Daguerreotype of
Harriet Beecher Stowe

The First of the Shutterbugs

IN THE *Morning Herald*, September 30, 1839, New Yorkers were mystified to read of the "new mode . . . of taking on copper the exact resemblances of scenes and living objects through the medium of the sun's rays reflected in a camera obscura . . . Ladies, if they are pretty, with small feet and delicate hands, fond of science, ought to call and see it." The news item announced the first daguerreotype ever made in this country. That the reporter had difficulty in describing a daguerreotype to readers who had never seen one is understandable but why he thought only pretty women with small feet would be interested remains baffling. Whatever idea he intended to convey, he couldn't have dreamed that he was recording the initial stage of a process that one day would afford profit and pleasure to millions.

In August 1839 Louis Daguerre had demonstrated the process which came to bear his name to an awe-stricken group of French scientists. September 20, 1839 is considered the birthday of American photography for on that date a steamship arrived with accounts of Daguerre's process and at once several men in this country began experimenting. Though prior claims were advanced, on the basis of available evidence D. W. Seager is believed to have been the first to make a successful daguerreotype in

America. Dr. John William Draper, professor of chemistry at the University of the City of New York, made the first "heliographic portrait," a picture of his sister Dorothy.

A noted pioneer in the field was Samuel F. B. Morse who on a visit to France had already met Daguerre and learned of his process. Besides being the inventor of the telegraph, Morse had won distinction as a portrait painter and for many years was president of the National Academy of Design. With Dr. Draper he opened a photographic studio and later started a school of photography in a "glass palace" on the roof of a building. His school was immediately successful and attracted many students who later became well-known. Because of his contributions to the field, notably his work as a teacher, Morse is sometimes called the Father of American Photography.

First attempted by men of scientific bent, in time the art of daguerreotype was taken up by others less capable of mastering its principles or unwilling to spend time perfecting their technique. As a financial depression existed during the early days of the daguerreotype, no doubt many of the unemployed turned to the discovery as a hopeful possibility; others took it up as a side line. In later years a writer recalled that watch repairers, dentists, blacksmiths and cobblers sometimes doubled as

Courtesy of "News from Home"—The Home Insurance Company.



Gurney's "daguerrean saloon" on Broadway



Dr. John William Draper

daguerreotypists so that "it was possible to have a horse shod, your boots tapped, a tooth pulled or a likeness taken by the same man."

A group that flourished in small communities attempted to cast an aura of magic about their work and called themselves professors. The deficiencies in their pictures were invariably blamed on the sitter's having moved, winked or otherwise misbehaved, and when such excuses ran out, the "professors" moved to another town.

Partly because of inferior operators, partly because of imperfections in the process itself, some of the early daguerreotypes were far from pleasing and met with public disfavor. Punsters called them "derogatory types" and in 1843 John Quincy Adams reported having "four daguerreotype likenesses of my head taken—all hideous." Nevertheless, a good daguerreotype is truly admirable and in some respects is not surpassed by modern photographs for it possesses brilliance and shows detail far better than a paper print. The principal defects of the process were the fact that only one copy could be obtained from each exposure, the image is reversed from left to right and

because of the mirror-like surface can be seen only when held in a certain position.

Of the skilled photographers who made a name for themselves by far the most outstanding was Mathew B. Brady. Born near Lake George about 1822, he studied art as a boy with William Page, portrait and historical painter, who brought him to New York. There he studied daguerreotypy with Morse while working as a clerk at A. T. Stewart's store.

In 1844, Brady rented the top floor at Broadway and Fulton Street, constructed several skylights and opened his own gallery, the first of several. From the beginning his name seemed to work magic and he acquired a distinguished following. During his career he took pictures of notables in virtually every field of endeavor. With one exception he photographed every President from John Quincy Adams to and including William McKinley. The exception was William Henry Harrison who died in 1841 a month after taking office. Though renowned for his remarkable Civil War photographs, in the opinion of some authorities Brady is even more outstanding for his



Waiting to be shot

The early photographer needed to be a chemist too



Earliest "sunlight picture" of a human face. This daguerreotype of Miss Dorothy Catherine Draper is said to have inspired Mathew Brady to take up photography as a profession



Army photographer on the way to Chickamauga



Light-proof developing tent designed and built by Brady



Brady's men getting ready for second Battle of Bull Run



Mrs. Kate Chase Sprague, daughter of Salmon P. Chase, Lincoln's Secretary of the Treasury, visits camp as guest of Gen. J. J. Abercrombie

A group from Brady's Civil War collection



Brady inspecting battlefield at Gettysburg



How camera equipment was transported to the battlefields



On the left, M. B. Brady; above, his Broadway gallery in 1853

portraits. However, as time went on, he delegated much of the actual work to his well-trained staff, whose products were indistinguishable from his own.

Brady's genius was best evidenced by his many portraits of Lincoln. Previously considered an uncouth backwoods lawyer, "half alligator and half horse" in appearance, Lincoln was revealed through Brady's photographs as a man of commanding dignity. In later years Lincoln himself declared that Brady and the Cooper Union speech had made him President.

One of Brady's New York galleries was frankly advertised as being over Thompson's saloon. Inasmuch as having one's picture taken involved a long period of sitting motionless in the clutches of the head clamp or "immobilizer" under the hypnotic eye of the camera, it has been said that undoubtedly many subjects fortified themselves at Thompson's before undergoing the ordeal. The most luxurious of Brady's galleries was opened with a reception and a preview for invited guests. For the benefit of ladies in formal attire, a feature of this elegant establishment was a private entrance which "obviated the necessity of passing through the public gallery."

In 1851 Brady's daguerreotypes won first prize and one of three medals at the World's Fair in London. Some years later the Prince of Wales recalled the fact when he visited America and chose Brady as his photographer to the chagrin of rival galleries. It was on Brady's trip to London that he met Alex Gardner who afterwards became one of his ace photographers and eventually opened his own studio. On the same trip Brady learned about a new process known as the "wet plate" which could make any number of prints from one negative and which he no doubt realized would sound the death knell of the daguerreotype.

Brady was by no means the only talented photographer of his day. Among those who gave him stiff competition were Jeremiah Gurney, John Plumbe, E. H. Anthony in Washington and in Boston the firm of Southworth and Hawes.

Throughout the country the vogue spread. Even remote communities which had no "resident artist" were favored by visits from itinerant daguerreotypers carrying their equipment in horse-drawn vans like those used by Yankee peddlers, and floating studios on the Mississippi catered to river people.



Samuel F. B. Morse

At the height of the fad, one enterprising hat store advertised that a free daguerreotype of the purchaser would be inserted in the lining of every hat sold, which would be a great convenience in identifying one's own headgear.

By 1853 when the daguerreotype reached its zenith, it was estimated that 3,000,000 were being produced annually. For a few more years this method continued but was soon supplanted by collodion photography. For a time the ambrotype, a thin collodion negative on glass, was highly popular but at an exhibition in 1857 it was noted that scarcely a daguerreotype was seen and few ambrotypes. "Photographs on paper and canvas, from the miniature to the life size, eclipsed every other style."

Deserving of mention are the card photographs, the size of a visiting card, and the tintypes made on black japanned iron which flourished during the Civil War period. These are said to have inspired the slang phrases, "He's a card" and "Not on your tintype." For many years there was also an enormous vogue for stereoscopic pictures with their breathtaking illusion of space and reality.

For some years two important adjuncts of most parlor tables were the stereoscope and the family album, and the latter was the direct result of the card photograph fad. Left by visitors instead of calling cards, at first these little pictures were kept in a tray and in a basket when that overflowed, but eventually a more permanent and capacious resting place was required. And so the album

(Left) Stereoscopic picture of W. H. Jackson who first photographed the Yellowstone



(Right) Photography's early drawbacks didn't discourage the ladies from entering the field





Time exposure was made by removing cap from lens



Head-clamp kept sitter rigid—and very uncomfortable

was introduced and became a cherished household possession as well as a means of entertaining visitors that ranked with today's television sets. Though to modern eyes many of the old pictures are definitely mirth-provoking, it is probable that visitors used to find them more boring than hilarious. One can't help wondering, however, if a few of the swains who were "entertained" by viewing the album weren't daunted by the appearance of some members of their prospective family.

The popularity of the card photograph and the album proved a bonanza to the photograph business. Not only were pictures distributed in great numbers to friends and acquaintances but photographs of all the notables of the day were sold in enormous volume. Buildings and scenes were also photographed and even equine favorites reproduced on what were waggishly referred to as "cartes de horse."

Some of these commercial card photographs were bought by admirers or were used in making the collections which were then a hobby. Many others were in demand by artists and engravers who desired an accurate reproduction of various notables.

During the War Between the States commercial photography was given impetus by camp-following photograph studios. In 1862 the war correspondent of the New York Tribune commented: "One of the institutions of our army is the traveling portrait gallery. . . . The amount of business they find is remarkable. Here for instance near General Burnside's headquarters there is the combined establishments of two brothers from Pennsylvania. They have followed the army for more than a year and taken the Lord only knows how many thousand portraits. In one day since they came here they took in one of the galleries, so I am told, 160 odd pictures at \$1.00 (on which the net profit was probably ninety-five cents each). If anybody knows an easier and better way of making money than that, the public should know it."

Originally, the field of photography was confined to men who were interested in its scientific aspects or who took it up as a means of livelihood but gradually the first of the present legion of amateurs appeared. Considering the effort involved, in the days of collodion plates the amateur had to have physical stamina as well as a lot of enthusiasm. Before taking a picture he had to prepare his iodized collodion, flow it on the plate, allow the film thus formed to set, bathe it in a silver sensitizing solution, and then he had to expose and develop the plate while it was still damp. On field trips therefore he had to tote along his own darkroom in addition to his cumbersome equipment. The tents often used for the purpose, sometimes transported on a wheelbarrow, could be folded and moved from place to place but they were cold in winter and hot in summer. Despite these drawbacks, photography was recommended to ladies as a hobby "by no means as difficult or as laborious as needlework."

It is interesting to note that photography was known by many names during its process of development; sun drawings, sun pictures, heliographs, the pencil of nature, photogenic drawings, calotypes, as well as the more familiar daguerreotypes. The terms photograph, positive and negative were introduced by Sir John Herschel, an eminent English astronomer, and were slow in being adopted.

No account of the pioneers in photography would be complete without mention of the men who recorded the opening of the West, best known of whom is the late William H. Jackson, Hon.FPSA. Besides making a tour of the newly completed Union Pacific route, he served as official photographer for the Hayden Geological Surveys and took the first known pictures of many scenic marvels in the West. As a result of the survey of 1871 and Jackson's photographs, a bill was introduced in Congress setting aside the Yellowstone as the first national park. Even then photography had gone far.



Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



IT HAPPENED IN BROOKLYN

BY ALFRED C. SCHWARTZ

The promotion of interest in amateur photography is, after all, the prime target of most of our efforts. When this mission is accomplished through the cooperation of several elements in a community in the spirit of local pride and public service, it is worth recording as an example for other communities and photographic groups. The prototypes of those who combined for the promotion of amateur photography in Brooklyn exist in every town of any size.

"Brooklyn-by-Brooklynites", the Salon which required that picture material be found in Brooklyn, and by residents of Brooklyn, was unique in itself. How Brooklyn officialdom, press and commercial organizations rallied forces to insure its success is an inspiration to camera enthusiasts everywhere.

To combat a lethargy which had grown among camera enthusiasts, the camera clubs in Brooklyn formed a federation, called the Brooklyn Conference of Camera Clubs, with the blessing of the Metropolitan Camera Club Council.

Each club contributed \$10 to begin activities, and with this small sum and plenty of leg work and economy, an inter-club competition was held which stirred up intense interest among the clubs.

To increase membership in the clubs and the public's interest in them the prints were exhibited in the main Public Library. Individual clubs sent their entries on tours of public places and camera stores.

This set the stage to invite the amateurs who are not affiliated with clubs to compete and exhibit. Mr. Robert R. Morris, camera editor of the *Brooklyn Eagle*, was enthusiastic. He had often expressed a hope that the important and beautiful aspects of Brooklyn would be properly recorded via photography. Thus was born the idea for a salon, "Brooklyn-by-Brooklynites". Mr. Morris and his associates on the *Brooklyn Eagle* offered to provide a cup or trophy, editorial support and other cooperation.

Borough President John Cashmore, the governmental head of our 3 million people, offered his support and provided the John Cashmore Trophy, the prestige of his office, and a display rack with excellent lighting facilities built in the rotunda of the Boro Hall for the exhibition.

To maintain the Brooklyn flavor throughout, it was decided that the panel of judges must not only be one of unquestioned integrity and experience, but must be residents of the borough. To our delight we found that we not only had the talent who would serve as promoters of our avocation, but that a superb panel could be

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THE TRAIL

A. C. Schwartz

Cashmore Trophy Winner in First Brooklyn Salon



BROOKLYN AWARDS—R. R. Morris; Hon. John Lynch, Commissioner of Public Works; E. C. Wilson, Pres. Brooklyn CC Conference; A. C. Schwartz; and Dr. J. N. Levenson.

assembled from among the capable judges in the area.

The all-PSA judges chosen were Mrs. Olga Emma Irish, FPSA; Mrs. Barbara Green, FPSA; Mr. Samuel Grierson; and Mr. Robert R. Morris.

The entry forms were printed by the *Brooklyn Eagle*. Distribution was undertaken by two delegates to the conference. All entry forms were distributed through camera stores which helped bring those interested into the Brooklyn stores.

Prints had to be brought personally to camera clubs in Brooklyn on meeting nights. Their addresses and meeting nights were widely publicized in the New York press, which were entirely cooperative throughout the project. Having the prints brought to the clubs familiarized many amateurs with

what clubs have to offer them, and a second visit was required to pick up prints after the exhibition.

Photographic supply stores offered substantial cooperation. All of this was respectfully declined for the present, except for one which preferred to remain unnamed when supplying beautiful salon stickers for the accepted prints. (This proffered assistance by the stores may be the basis for the next conference competition.)

The trucks of the *Brooklyn Eagle* carried large billboards on both sides for two weeks before the exhibition opening, and throughout the salon.

The New York press as well as the *Brooklyn Eagle* gave the story coverage at the presentation ceremonies at the Boro Hall and in addition to the news coverage Brooklyn's leading department store, Abraham & Straus, without solicitation and purely as a public service, took a non-commercial special quarter-page ad congratulating the winners, dwelling upon the excellence of the exhibit and urging one

and all to visit this showing of the beautiful spots in our vicinity.

The diligence and enterprise of amateur photographers brought to light many beautiful and interesting scenes which resulted in a surprising and varied showing. The expression of interest by the public in close-to-home scenes hitherto unappreciated was general.

As a project for the improvement of photography in any community and as a rallying point for cooperation of public, press, government and business for the public interest, we have presented this experience as a guide and model to other towns and sections of cities.

The Borough President rewarded all exhibitors with a Certificate of Honorary Citizenship in Brooklyn, U. S. A., encased

PICTORIAL DIVISION

W. E. "Gene" Chase, APSA, *Chairman*
4164 Federer St., St. Louis 16, Missouri
Ray Missa, APSA, *Vice-Chairman*
1800 North Farwell Ave., Milwaukee 2, Wis.
Miss Stella Jenks, *Secretary*
1846 Kenny Road, Columbus 12, Ohio
Lewis T. Reed, APSA, *Treasurer*
500 South Main Street, Mt. Prospect, Ill.

THE DIGEST

Stella Jenks, *Editor*
1846 Kenny Road, Columbus 12, Ohio

INTERNATIONAL PORTFOLIOS

Col. Charles J. Perry, *Director*
7431 Ryan Road, El Paso, Texas

AMERICAN PORTFOLIOS

Eldridge R. Christliff, Hon. PSA, *Director*
Suite 406, 800 Davis St., Evanston, Ill.

PORTRAIT PORTFOLIOS

Paul J. Wolfe, APSA, *Director*
124 East Jefferson St., Butler, Pennsylvania

INTERNATIONAL EXHIBITS

Walter E. Parker, *Director*
6213 Woodlawn Ave., Chicago 37, Illinois

AMERICAN EXHIBITS

Fred Fix, Jr., APSA, *Director*
5956 N. Sheridan Rd., Chicago 40, Illinois

PORTFOLIAN CLUBS

Sten T. Anderson, APSA, *Director*
3247 Q Street, Lincoln 3, Nebraska

CAMERA CLUB PRINT CIRCUITS

William R. Hutchinson, *Director*
Box 367, Newburgh, New York

INTERNATIONAL CLUB PRINT COMPETITION

Robert J. Lauer, *Director*
807 South 14th St., Milwaukee 4, Wisconsin

CAMERA CLUB JUDGING SERVICE

Fred Bauer, Jr., *Director*
383 Monroe Ave., Memphis 3, Tennessee

PERSONALIZED PRINT ANALYSIS

J. Elwood Armstrong, FPSA, *Director*
17402 Monica, Detroit 21, Michigan

PORTFOLIO OF PORTFOLIOS

James T. Johnson, *Director*
725 West Sola Street, Santa Barbara, Calif.

SALON PRACTICES

Ralph L. Mahon, APSA, *Director*
260 Forest Avenue, Elmhurst, Illinois

PEN PALS

Miss Frances A. Hajicek, *Director*
7107 South Bennett, Chicago 49, Ill.

HONORS PROPOSAL COMMITTEE

Robert L. McFerran, APSA, *Director*
P. O. Box 893, Fort Wayne 2, Indiana

AWARD OF MERIT

Glenn E. Dahlby, *Director*
419 South Taylor Ave., Oak Park, Ill.

WHO'S WHO IN PICTORIAL PHOTOGRAPHY

C. A. Varrington, *Director*
50 Church Street, New York 7, New York

MEMBERSHIP

H. Jack Jones, *Director*
P. O. Box 220, Montgomery 1, Alabama

ORGANIZATION

John R. Hogan, Hon. PSA, FPSA, *Director*
1528 Walnut Street, Philadelphia 2, Penna.

RECORDED LECTURES

Philip B. Maples, *Director*
29 Spring Street, Brockport, New York

in an alligator wallet. Naturally the judges received a similar token of appreciation.

The Brooklyn Conference of Camera Clubs presented three 1952 Awards for Service to Photography to Hon. John Cashmore, *The Brooklyn Eagle*, and Mr. Robert R. Morris. These plaques expressed the appreciation so richly deserved.

It happened in Brooklyn—it can happen in your community, if you do something to get it started.



STANLEY D. SOHL, *Associate Editor*

The Far East

The Taj Mahal, snake charmers, bed of spikes, elephants, rice paddies, and scantily attired dancers, all give the vision of the enchanted land of India. Hot humid days and nights, monsoon rains, beautiful sunsets, and glorious clouds, greet the imaginary eye as the word India is mentioned. India, the home of the struggling masses and the home of a new nation is also the home of a man very much interested in photography. He is Dhruva Coomarr Engineer, APSA, ARPS, of Ahmedabad, India. Mr. Engineer is the General Secretary of the India-American Portfolios for India and Pakistan.

India-American Portfolios

From material by D. C. ENGINEER

The birth of the Indo-American Portfolio Activity took place here after the guns of the Second World War had cooled down. So we may call this activity a post war child of 1947. During its five years' career, four Indo-American portfolio circles are in operation, conducted by Camerambles of Bombay, Gujarat Photographic Postal Circle of Ahmedabad, Madras, Amateur Photographic Society of Madras, and Photographic Society of India, at Bombay. These circles, sponsored by these organizations, form the India side by exchanging their portfolios with those Americans of the PSA International portfolio circles.

This Indo-American portfolio activity has created a good reputation in India, especially in the photographic world, because in each circulation its members can come across a few tempting American prints and they are much impressed by the technical side of the photographs. Many times, though, the Indian members have something to say regarding the pictorial value of many of the American photographs which are circulated in the portfolios. Mr. Engineer says, "We are less impressed by the pictorial merit of your included pictures especially

in your new pictorial approach of action photography. Our pictorialists are always fond of the 'Old School' of photography, according to which, composition, story telling ability, and simplicity are the backbone of a successful picture."

This activity of exchanging pictures and portfolios, has not only aided and helped us in our study, appreciation and reading of pictures, but this type of artistic cooperation and circulation will definitely bring us, that is, Bharat and America, nearer in the understanding of social, cultural and economic aspects of our daily life. Mr. Engineer has noticed that many inquisitive and eager students of photographic art from America have begun corresponding with our workers here in India, and always asks for explanations regarding some of our social customs, costumes, and religious implications of some of our pictures included in the portfolio, and this gives us an opportunity to explain ourselves and thicken the bonds of brotherhood. India is, as you can appreciate, a nation with subtle, social and religious customs, much of which is often represented in their pictures. The Indian photographer thinks it is time that America, and other continents of the world, should try to understand India in a better and proper way with photos and pictures being one of the easiest media which can successfully accomplish their aim.

In both the continents, circulation of the Indo-America portfolio among their members is somewhat slower than its scheduled time. Mr. Engineer does not know what is the problem in American circulation, but he can very well tell the causes of delay in their circulation:

"First, our members are somewhat reluctant in attending the portfolio on its arrival and posting the same to the next member.

"Secondly, on receiving the folio, many of our members show it to their other photographic friends and also they take it to their weekly photographic club meeting to display it to their co-workers and hence the portfolio is often delayed. This type of practice is enticing more interest in the I-A circles and therefore besides our individual members, many enthusiasts are able to see American prints and gain through this activity indirectly. We have no objection if the members do all this on time but their obliging attitude should not be a hindrance in the smooth running of the folio and delay the same in circulation.

"Thirdly, sometimes members have no picture ready to be included in the folio, so they post it to the next member without including their new picture. Ultimately, when the portfolio comes to the circle secretary he has to approach these members once more to send in their pictures. This procedure takes a good deal of time after the conclusion of the circulation and before it is despatched to the General Secretary.

"Fourth, a few members are not well-versed in English, so they have to depend upon some of their friends to write the criticism of pictures for them and this adds to the delay in circulation.

"Fifth, portfolio secretaries also, at times, seem somewhat reluctant to remind their members to push the folio further.

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So this is also a reason for the source of delay in portfolio circulation."

And lastly, Mr. Engineer would request all the members and circle secretaries, of both continents, to pay their fullest attention to a smooth and scheduled running of their portfolio circles. Mr. Engineer also requests that the American circle members put their best pictures in each circle circulation and by doing this the best portraits and pictures of highest pictorial value will make the Indo-America portfolio circles more popular and a more permanent source of inspiration of higher pictorial standard.

It has been suggested many times that the Chariman and the Director of Pictorial Division, PSA International Portfolios look to the present conditions of India and arrange more portfolios. The Indian youth is fast becoming camera minded and the number of present portfolios is small and not sufficient to meet their anxieties about the American progress in photography. Hence it would be quite in the fitness of time and circumstances that some 2 to 3 more such portfolios should be started in order to meet the increasing demand.

Shooting Ducks or Pictures?

Mr. Engineer also writes, "we have just ended our winter season. During this season I had many opportunities to develop my hobbies—photography and shooting. During the whole season, I was busy doing both. More than a half dozen times we went shooting ducks, bucks, wild boars and wild Asiatic asses and now we are planning to go, in the very near future, big game hunting of tigers and panthers. I had also arranged our club's (Camera Pictorialists of Ahmedabad) annual outing for four days in the remotest villages of our province. Perhaps this is the first time a camera club ever arranged a photographic tour of India for so many days at one time. I had exposed some 6 rolls of film in my Rolleicord camera, and I expect at least a few good pictorial products."

Great News for the Salonist

In October 1952, for the first time in the photographic history of India, a joint International Photographic Exhibition in monochrome and in natural color prints will be held first at Ahmedabad in the Sheth Mangaldas Memorial Town Hall and then at Bombay in the Jehangir Art Gallery under the joint auspices of the Camera Pictorialists of Ahmedabad, the Camera Pictorialists of Bombay, and the Photographic Society of India.

The Jury of Selection consists of J. N. Unwalla, FRPS, Chandulal J. Shah, FRPS, Dhruva C. Engineer, APSA, ARPS, N. J. Nalawalla, ARPS, and B. B. Fanibanda in the monochrome print section; and K. B. Khopker, ARPS, D. K. Mehta, and J. Mistry in the natural color print section. The closing date is 5 August 1952.

This is a unique opportunity for the pictorial workers of the world to send in their outstanding works to be exhibited in the first salon conducted under the joint

sponsorship of the leading photographic societies of India.

Silver and bronze plaques will be awarded for prizes in both sections.

Hard Work

To build up such a fine network of portfolios, secretaries, and workers is a real job; a job well done by the two men of the India-PSA America setup, Mr. D. C. Engineer of India and Mr. Don E. Haasch of Boise, Idaho. These men have worked hard and long to develop a network that really is paying off in great dividends. We want to congratulate them on their unselfish work.

PSA International Portfolios

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

Anglo-American
Canadian-American
Indian-American
Australian-American
Cuban-American
French-American
Swedish-American
South African-American
Brazilian-American
Belgian-American
Chinese-American
Netherlands-American
Dominican-American
International Medical Portfolios
Costa Rican-American
Caribbean-American
Mexican-American
International Control Process Portfolios

For information, write to the Director of PSA International Portfolios, Col. Charles J. Perry, 7431 Ryan Road, El Paso, Texas.



MISS EVELYN ROBBINS, Associate Editor

Chirps from the Robbins

Don't allow yourself to be the member of your circle that becomes a "social outcast". Are you thinking that that expression sounds silly?

Believe me, it is far from being "silly"! In fact it is something you should be ashamed to admit—if you are guilty of acquiring such a stigma.

Maybe you think that it can't happen to YOU—it could only happen to the

"other guy"! It CAN happen to you; and very easily, too!

Here are just a few very simple rules of thoughtfulness for you to follow if you want to be considered "one of the gang"; and proudly so.

When you receive your card that notifies you of your portfolio's new scheduled routing, check that date you are to receive it! If it falls within a period that you plan to be away from home, immediately notify your circle secretary so that he, or she, will have ample time to re-route the portfolio and keep it moving.

If you fail to do this the portfolio will go forward to you on the date scheduled and will either lay in the Express Office building up storage charges or perhaps a kind, well meaning neighbor will pay for it and take it in—holding it until you return, perhaps a week or even a month or so later.

In the meantime your hard working circle secretary is tearing out his hair and burning up the wires with telegrams and the mails with Air Mail Special Delivery letters—to neither of which, as a rule, they ever receive an answer; but they keep on trying to pull every string that seems to have even the remotest possibility.

No, the job of a Circle Secretary is never on easy one, but you could help so much by carefully checking those arrival dates and sending a notification that you plan on being away from home—a post card will serve the purpose. The cost to you—a mere 2¢ and a couple of minutes of your time. The saving to your Secretary—hours of work and a dozen new grey hairs!

How about it? Won't you please give us—and yourself—a break!

Letter from an Unknown Commentator

Reported by JOHN R. HOGAN, FPSA
Commentator, Portfolio # 19

The other day I had an interesting talk with an old time Commentator I'll call Yehudi because he doesn't want anybody to know who he is, and he asked me to write this letter to his group because he hasn't the heart to do it himself. He says he is the Little Man who sometimes wishes he wasn't there, but sticks it out because he thinks the members of his gang are a wonderful lot of folks who mean well even while they are showing some of the less attractive facets of human nature. Just a group of diamonds in the rough.

Says Yehudi, "Uncle John, you don't know how lucky you are to have such an outstanding membership in No. 19, either you are a genius for licking them into shape or else you must have worked on Eldridge to give you the pick of the crop. My bunch now, I just can't seem to figure them! I thought some of them joined to get help in improving their work, they said so, anyway, but after five years of toil and trouble by me and the rest of the crowd there isn't enough improvement to stick in your eye. For example, we hammer in the fact that a good picture needs a center of interest, and we do it round after round, year after year, in words of one

syllable and words of many syllables, good naturedly and wrathfully, in a round-about way and right to the point, and what happens? The next time around they stick in another example of the same old stuff, made by pointing the camera in the general direction of a very general picture and let fly without a second's thought as to what they are going to get. Then they make a straight enlargement, not even spotted, and put it into the portfolio, and the other members and the Commentator point out once more that there is no center of interest, and how come?

"We point out the unnecessary light and dark spots around the edges of a picture that are harmful, and tell the maker a dozen different ways to subordinate them, and time after time the new prints come around with the same careless handling and not the slightest attempt to do the things that have been recommended. We explain the importance of making clean prints, and we see the same dust spots and lint and scratches the next time with no evidence of any effort at all to spot them out. Why? You tell me! The same thing is true of every other point we bring up to make better pictures, no attention is paid to what we say, and not once in a blue moon does the maker of a criticized print make another to see whether the critics were right.

"Of course we get an occasional member who says he will do better, and really does, and you should see how quickly his work improves. You would think this would stir up ambition in some of the others, but you know the answer, it doesn't. I think that when a lot of people say they want to improve their work they don't really mean it, they think their work is plenty good enough as it is and they don't have to take nothin' from nobody. Why they should waste time in the portfolios, I dunno, maybe they have other reasons.

"I suppose a lot of people join the portfolios just for entertainment, nobody can blame them for that because it is a legitimate reason and they have come to the right place to get it. But what do they do themselves to help entertain the other members, who also expect to be entertained? You know the answer, John, nothing! They make no effort to be really helpful in analyzing the other prints but just write a short sentence that means nothing and didn't take over three seconds of thought, if you can call it thought; they scribble it in such a hurry nobody can read it, and they won't write anything in the notebook except that they are too busy to write anything this time. Nuts! I'll bet the folks who do a real job of commenting on the prints and write interesting things in the notebook are busy people, too, but it has been my experience that the really busy people are the ones who do the best job. The people who brag about being busy are often that way because they are not willing to sit down and get the job done, right now. You always have time to do the things you really want to do.

"Of course, it isn't just the portfolio members who think they can get a lot out of PSA without putting anything into it; you know the people who drop out because they say, 'What do I get for my ten bucks?'

John, when I think that for everybody who pays ten dollars dues and then sits back on his fanny waiting for the moon with a fence around it to be laid at his feet on a silver platter there are several others putting in much more than ten dollars of their own money and many hours of valuable time trying to do it for him, I—well, let's get back to the portfolios before I blow my top altogether!

"Perhaps some of our members join up just because they are natural joiners who like to try out anything new that comes along. They get into a portfolio for a year, put nothing into it and then drop out. They never found out what a portfolio can really be because they went into it with the idea of what they could get out of it rather than what they could put into it. If everybody who joins a portfolio would say to himself, 'what can I do to make this portfolio more successful' and then go to work and do it, the number in circulation would triple in a year and nobody would ever drop out. You know, Uncle John, I think several members of my own group that have been holding back are just about ready to crawl out of their shells and give, and as soon as they do it will be just as interesting as your's. Wanna bet?"

Nope, I wouldn't make a sucker bet like that, I know too many Commentators who have seen it happen and their portfolios are now as interesting as the best. How about your's?

Portfolio Profiles

The following excerpts from the Notebook of Circle #59 for Circuit #6 were sent in by El Corchran, Secretary for that Circle. First, may we introduce DR. V. A. PERTZHOFF:

"Greetings to the members of Circle #59 from a member who was born near the 59th parallel in Siberia. That makes our member in Montana a real southerner. To make a long story short, I spent my youth in shooting communists in Siberia during the civil war. In 1920 I was stationed just north-east of Korea. There was a lot of machine gun work, tramping on snowshoes and in spare time piloting an old plane, Farman 20. The last was the coldest job of all. The plane had an open cockpit and the only way to survive (we only stayed in the air 1½ hours) was to bundle yourself as well as possible and cover your face with castor oil. Great stuff against frost-bite but hard to wash off.

"After losing the darned war I came to the U. S. by way of Japan. I went to Harvard University and then to other institutions of learning and collected a few scientific degrees. I got my Ph.D. in Physical Chemistry working with polarized light, which means a lot of lenses and prisms. I taught at Harvard and the University of Virginia here, and lately did research under the auspices of the U. S. Navy and U. S. Public Health Services. Some of it was with radio-active substances and on that occasion I visited the Oak Ridge Atomic establishment. (Sorry no pictures . . .)

"I made several trips abroad, particularly to France, on which I took many

pictures, 95% of them snapshots of the post-card variety. It is hard not to take them. . . . Did some enlarging before the war but two years ago I bought a Federal enlarger and made myself a darkroom in the cellar and took the job more seriously (not too seriously)."

You will find some very good words of advice in the following by DICK CARTWRIGHT. This is also from the Sixth Circuit of the Pictorial Portfolio #59.

"I think it should be the duty of every circle commentator to try to pass along something helpful to the group on each turn and so I wish to start by clarifying a few very important points in pictorial photography.

"This bugaboo of composition is always cropping up and it really scares the folks. Some of them feel that it is a real stumbling block and that they can never master it.

"Please forget the word 'composition' and just substitute the words 'good taste.'

"If you have good taste in your subject matter, try not to have it too commonplace.

"Have good taste in the point of view or angle from which you take your picture.

"Have good taste in avoiding a cluttered appearance in your pictures by not including too much subject matter.

"Have good taste in the balance of your subject matter by not having too much weighty material on one side of the picture. Arrange your picture as you would the furniture in your living room.

"Have good taste in the print quality and in your toning, also carry this on to the mounting of your print.

"Yes, good taste is all that is necessary to be successful in pictorial photography.

"The fellow that believes that there are some deep, dark secrets that are not told is very wrong. Making a good print is based on knowing the fundamentals of photography, not the secrets."

With the kind cooperation of the Portfolio Secretaries, we hope that from time to time we will be able to introduce you to other members of the Portfolio Circles.



A. LYNNE PASCHALL, Associate Editor

"For what is so rare as a day in June?" queries the poet. "The twenty-ninth of February!" answers my secretary, and she ought to know because it's her birthday.

June has fewer days than some of the months, but Old Sol makes amends by crowding in more daylight. And it is well for us photographers that he does, for this is a busy month. Surrounded by sweet girl graduates, June brides, and roses, what can the inspired pictorialist do but work, and the days, long as they are, still haven't

hours enough. Besides, vacation days are not far away, and the PSA Convention is in August this year, so we'll have to begin saving pennies and film for that.

In most clubs the season for meetings is about over, but we must have programs for next year and it isn't too early to be thinking about that. If you are a new officer, or expect to serve on a program committee, now is the time to be making plans. There are a lot more open dates in June than there will be in September.

American Exhibits

These one-man shows were very popular last year, and you are advised to write to Fred Fix, Jr. for the latest list. There may be some new ones since we last heard from him.

Recorded Lectures

This activity has been growing rapidly and some new distribution centers have been set up.

All your club needs to put on one of these programs is a projector and a tape recorder, each with an operator. The outfit will come a few days before your meeting date, so that the operators can have a practice run if they like. Select the program desired from the block that is printed elsewhere in the Digest.

Portfolio Clubs

In March, the Miami Valley Portfolio Club received the travelling show which the Lincoln Portfolio Club prepared and sent out to the other clubs.

There were twenty-nine prints, and about all the members of the Lincoln club were represented.

The Miami Valley club is very small and the members live far apart but when they assembled on March 11th to view the prints, they realized that such a light should not be hid under a bushel and they saw to it that the exhibit got around so that other interested people could see it.

It was shown at the regular March meeting of the Troy Camera Club, an old organization that has PSA affiliation, and then a few days later, it was made the program for the Hobart Camera Club, a new organization that has been formed at the main plant of the Hobart Manufacturing Co. in Troy, Ohio.

On March 19th it was sent on its way to the Portland Club of Louisville, Kentucky. Stickers on the backs of the prints showed that they had already visited two other places before coming to Ohio.

A notebook similar to those in the regular portfolios travels along with the prints, telling all about the photographers who made the pictures. In addition to this we had a group picture of the members who attended the Christmas party in Lincoln, Nebraska, last winter, and we found that interesting too.

And while we are on the subject of Portfolio Clubs, we find that we have never told you about the club in St. Petersburg, Florida. It was organized in February and the officers are as follows:

C. R. L. Snow.....	President
Leslie Weaver.....	Vice Pres.
Lucille Salter.....	Secretary
John Amoros.....	Treasurer
George J. Tilton.....	Director
Mrs. Dorothy Goding.....	Director
Marion P. Ziegler.....	Director

That last name brings up memories to me. I wonder if that is the Marion P. Ziegler who was a classmate of mine way back in the early years of the century. Did you ever attend Wittenberg, Marion?

The sponsor for the Petersburg group is J. M. Endres.

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolio
PSA Portrait Portfolio
PSA Miniature Portfolio
PSA Control Process Portfolio
PSA Star Exhibitor Portfolio
(For PSA Award of Merit Winners)
PSA Nature Portfolio
PSA Photo-Journalism Portfolio

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhill, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

Camera Club Print Circuits

Circuit 52-B is now on the road with the following clubs participating:

Torrington Camera Club, Torrington, Connecticut
La Crosse Camera Club, La Crosse, Wisconsin
The Focus Club, Colorado Springs, Colorado
Billings Camera Club, Billings, Montana
Film Pack Camera Club, Cames, Washington
Galesburg Camera Club, Galesburg, Illinois
Champion Shutterbug Club, Hamilton, Ohio
Sparta Camera Club, Osining, New York
Commentator: Edward F. Reynolds, APSA

William Hutchinson, Director of the Camera Club Print Circuits, has been casting his own critical eye over the many prints that have passed through his hands and has written the following comments:

Seeing the hundreds of prints that travel in PSA Camera Club Print Circuits from clubs all over the country, we find most of the prints are of good quality and acceptable standards. There is no doubt that many club members use thought when planning a picture. The variety of subject matter is interesting too. Only in one instance have we seen a duplication of subject matter and then the arrangements were quite different.

Some of the prints could only be classified as "fair", possibly due to the inability of the maker to recognize pictorial interest. Knowledge of composition, and the proper use of light and shade are sometimes lacking too. Some prints we have seen would have been greatly improved by a better selection of paper. Our commentators do a fine job of pointing out these defects. We hope club members will follow the suggestions written by the commentators in the note book.

Apparently, some workers do not place enough importance on mounting. This is unfortunate, for a good clean mounting job adds to the presentation of any print. We have seen some prints where the rubber cement was discolored and definitely showed

around the edges. In some cases where dry-mounting tissue was used, the makers failed to apply the iron evenly all over the print. Consequently the print came loose from the mount, sometimes at the edges and frequently in the center. Prints in Circuits are handled by many people and the slip-in type of mount is therefore not too good. Prints often come loose in such mounts and get out of position. Sometimes the front and back of a slip-in mount will come apart.

Many prints have failed to come up with a title. This is unfortunate too, because the title is often the key to what the maker had in mind when taking the picture. On the other hand, on some prints carrying a title the maker had gone overboard by making the title so bold it could be read at a ten-foot viewing distance.

These are little things, but we believe the presentation is important enough to receive the same care that has been given to making the print itself. W. R. H.

INTERNATIONAL CLUB PRINT COMPETITION

ROBERT J. LAUER, Associate Editor

With summer now here and club activities pretty well drawn to a close for another three months, officers and directors tend pretty much to put their plans aside until fall, and head for the great outdoors and picture taking. Many organizations have just finished holding elections to decide who will be at the helm when meetings commence in the fall. Perhaps committees are appointed and then everyone hibernates for the summer. (With the exception, of course, of those hard working New Yorkers making plans for the August PSA Convention.) Those of you who are responsible for your camera club's forthcoming activities will have the opportunity of getting one important item off your list early. That's your club's entry in the International Club Print Competition. Entry forms are ready, giving complete rules, as well as outlining the objectives of this P-D activity. Although the closing date of the first contest is still some months away, it's well to strike while the iron is hot, and get your club's name on the list so that later on there can be no last minute slip-ups. So write now for an entry form for your club.

This month we wind up another season of the International Club Print Competitions. The June judging is being held at Chicago under the direction of the Fort Dearborn-Chicago Camera Club. This judging will determine the clubs who will finally rank in first place, at least until the new contest season gets under way. Chosen this month, too, will be the print of the year, selected from among the first place winners of the bi-monthly competitions. Its maker will receive a gold medal inscribed with the PSA emblem.

Listed below are the club rankings as of the February competition. Next month you will have the results of the April competition.

Now, before you head for the great outdoors, here's just one more reminder that this P-D activity is waiting just for your club. It's the only print competition of its kind designed expressly for camera clubs. So join in, won't you?

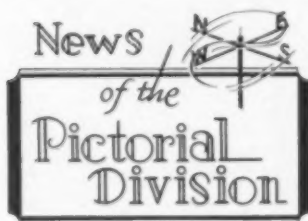
Club scores are as follows:

CLASS A

Club	Feb.	Cum.	Club	Feb.	Cum.
Oakland Camera Club	79	247	Queen City (Cincinnati)	67	189
Baltimore Camera Club	93	232	Berkeley Camera Club	77	185
Photo Guild of Detroit	88	227	Memphis Camera Club	68	184
Science Museum (Kenmore, N. Y.)	83	213	Rock Island (Illinois)	83	184
Blackhawk Camera Club (Iowa)	81	211	Pt. Dearborn-Chicago	67	183
Green Briar Camera Club (Chicago)	78	208	St. Louis Camera Club	69	180
Tin de Los Padres (Calif.)	76	203	Germantown (Philadelphia)	62	174
Delta Camera Club (New Orleans)	76	201	Shorewood (Milwaukee)	48	174
Academy of Science & Art (Pitts.)	77	200	Venango (Oil City, Pa.)	45	161
Western Reserve (Cleveland)	73	200	San Luis Obispo (Calif.)	61	159
Grosse Pointe (Detroit)	77	199	Club Fotografico de Cuba	70	70
Lawson Camera Club (Chicago)	88	199	Niharika (India)	62	62
Niagara Falls Camera Club	70	192	Photo Pictorialists of Milwaukee	—	53
Jackson Park (Chicago)	61	190			

CLASS B

Club	Feb.	Cum.	Club	Feb.	Cum.
Mission Pictorialists (Calif.)	88	233	Ogden Camera Club (Utah)	52	140
Atascadero (Calif.)	76	204	Richmond (Calif.)	47	140
Bartlesville (Okla.)	74	196	Tucson Camera Club	43	138
Orleans Camera Club	71	189	Mid South (Memphis)	52	137
Bell Camera Club of Denver	58	185	Central Florida Camera Club	45	134
Endicott (New York)	63	185	Sioux Falls YMCA (S. D.)	43	131
Tripod Camera Club (Dayton)	69	182	Falmouth (Mass.)	52	129
Albany Camera Club	70	180	Lewis-Clark (Washington)	43	127
Owego Camera Club (N. Y.)	71	180	Camera Art (Mich.)	59	121
Erie Photographic Society (Pa.)	53	177	Mysore (India)	81	116
Waterloo (Iowa)	54	176	Euclid Camera Club (Ohio)	61	113
Oklahoma Camera Club	64	168	Plainfield (N. J.)	47	108
Pt. Steuben (Ohio)	59	167	Maywood Camera Club (N. J.)	60	103
Bremerton (Washington)	46	164	Portland (Maine)	65	90
Independence Camera Club (Mo.)	62	163	Kenne (N. H.)	—	84
Bacon (Rochester)	62	162	Federal Reserve (Richmond)	49	76
Saskatoon (Canada)	64	157	Boulder City (Nevada)	—	72
Silver Bow (Montana)	56	149	Jackson Photo Soc. (Miss.)	—	60
Spokane Camera Club	56	148	Stillwater (Okla.)	—	21
Southern Ohio (Cincinnati)	54	142			



GEORGE GREEN, Associate Editor

Helpful Hints from PSAers

Dorothy E. Kilmer, 31 Chestnut St., Gloversville, N. Y., sends along her special sepia toner formula. This formula has aroused so much interest that Miss Kilmer has literally been swamped with requests for a copy. The P.D. will save her all that laborious letter-writing by passing it along right now.

Solution A (Bleach)

Potassium Ferricyanide

15 grams or ½ oz.

Potassium Bromide . . . 7.5 grams or ¼ oz.

Water500 cc or 16 oz.

Solution B (Redeveloper)

Sodium Sulfide 7.5 grams or ¼ oz.

Water500 cc or 16 oz.

Prints ready for toning must be thoroughly fixed and washed. Proceed with dipping of print into solution A until all dark areas have turned light.

Then wash until yellow traces from the solution have disappeared. Redevelop in solution B until brown tone is obtained.

Then wash for 20 minutes and reharden in regular hypo for 10 minutes. Wash

again in running water for 40 minutes . . . then dry.

Incidentally, Miss Kilmer has been ill for quite a period of time with rheumatic fever and is unable to continue with her photography. If any of you PSAers have a few free minutes why don't you drop her a line or a get-well card? She'd love to receive mail because its sure is tough being confined with nothing to do.

$$H + S + A - H - L = PP$$

Why a guy like me who used to spend his math hour writing verse instead of trig problems should suddenly blossom out with an algebraic equation is beyond me—even though I could place the blame on the wonderful weather which has finally evaporated the frozen lethargy of the past winter. What is H plus S plus A minus H minus L which equals PP?

Well, raid the refrig for a cool bottle or an apple or a tall wet one, draw up a chair and let's look into it.

So many "authorities" have been spouting about Pictorialism and how it has served to hold back the advancement of true photography that Mrs. Green's dough-raiser simply has to get his two cents in. Photography is pictorial because it is graphic. It presents to the viewer a picture which invariably carries a message . . . because of the manner it is presented it tells a story with a minimum of words. The means used: camera, lens, film, technique, etc. are immaterial. What is of prime importance is the effectiveness of the photograph.

If you aren't of the above school then may we suggest a test? Take your prize print and show it to a few people. Listen

to their first question. Are any of them concerned about the equipment used in taking the shot and/or in processing the print? Nnnn-h! All that they are interested in is the technique. And that should be evident in the print . . . else it won't hold interest. So that brings us into the first part of the problem.

H is an important part of the formula. Without it many a print has died of boredom. It is not a basic part of the formula because many prints have won awards despite the apparent lack of it. What is it? Just Highlights. The critical analysis of the light—the way it falls upon the subject and what it does to the mood of the print and subject is as necessary as S.

S like H is important to the formula. As a matter of retrospection it is my opinion that it is more important than H because it is the bugaboo of most camerists. S is the opposite of H. And where the mind's eye is quick to see highlights it is as prone to notice the density of the shadow areas. Therefore insufficient compensation for desired effect usually hangs the camerist upon the pole of mediocrity.

Light helps make pictures. Highlight and shadows, which is a part of light, is the rouge daubed into a girl's cheek-line, the delicate shadow of the hair falling in softness, and the sheen of eye-appeal in the print.

The camerists approach to the picture-taking is another part of the formula. A is for his ability to approach it from the correct angle. How the shot is made—from a high or low position—is the proof of the camerist's creativeness. The same subject matter changes with each position change. Ofttimes the slightest change of camera angle can make the difference between an "eh" and an "aaaahhh" print. That is why the formula contains —H and —L which means High or Low angle. It might pay off in a prize winning print by determining whether you should step a few paces to the left or right or to kneel or stand on an elevation in order to get the rest of the problem.

Highlights plus Shadows plus Angle minus High or Low equals PP. What is PP? Why, I've just given you the answer! PP means prize prints which are only obtained by controlled Printing Processes.

PP does not mean Photographic Perfectionists. Neither does it signify a Pictorial Prig. PP means a perfect photograph . . . a prized print . . . photographic pleasure. And what gives one this PP? Technique or know-how. How do you get it? By experience . . . application . . . discernment and the desire to get the most out of photography.

And, that's where we, The Print Analysis Service can be of service to you members of the Pictorial Division of PSA. Follow the rules as outlined in your previous editions of the PSA JOURNAL and send the enlargement and contact print with sufficient first class return postage to J. Elwood Armstrong, Director of the Print Analysis Service. He'll analyze and suggest changes and give you the constructive criticism so important to the growth of the photographer.

Revision of PSA Minimum Requirements
for National and International Print
Exhibitions Effective July 1, 1952

When the Minimum Requirements were first published in the May 1951 JOURNAL (pages 292 and 293), the promise was made that the individual rules would be changed when and if experience proved this to be desirable.

After a year's experience by about half of the world's print exhibitions it now seems desirable to make a few changes, the most significant of which are summarized below:

1. Final responsibility for PSA approval of print shows other than "pictorial" or "monochrome" sections is left with the divisions involved, e.g. shows having color print sections will look to the Color Division; nature sections to the Nature Division; technical sections to the Technical Division for approval of such sections.

2. Some overseas exhibitions desire to exhibit accepted prints in more than one city. As a result, the maximum allowable period for the retention of prints by a committee has been extended from eight to twelve weeks, under this particular condition.

3. Because some committees having commercial sponsors wish to hold print shows without entry fees whereas others find it difficult to finance their exhibitions even with the \$2.00 maximum fee applicable during the past year, it appears desirable to remove this item as a requirement and to cover this subject under the forthcoming "Recommendations."

4. Prizes or awards may be made, offered, and accepted without penalty provided the value of each does not exceed \$10.00.

5. Jury decisions no longer need to be recorded on the back of individual prints. While this is still desired by many exhibitors and will be covered in the "Recommendations" when issued, this is largely a duplication of the information provided on the notification card and is found to be objectionable by many print makers due to the frequent use of rubber stamps and grease crayons in making this record.

6. Committees hereafter have three business days after the close of the judging to get notification cards in the mail (instead of two).

7. Committees failing to hang prints under glass for their exhibitions may still qualify for PSA approval by taking out indemnity insurance to cover severe damage or theft of prints during exhibition or by guaranteeing payment up to \$10.00 per print in lieu thereof.

8. Catalogs must hereafter be printed within two months after the opening of an exhibition (where mimeographed or similar lists are used during the show) and must be furnished to each and every entrant.

9. Because a salon board consisting of three experienced exhibitors and salon committee workers has been authorized to grant or withhold PSA approval, based on

(Continued on page 384.)

PSA MINIMUM REQUIREMENTS FOR NATIONAL OR INTERNATIONAL PRINT EXHIBITIONS

Note: Asterisks indicate changes in text effective July 1, 1952.

SPONSORSHIP: Each exhibition shall be sponsored by a recognized institution, camera club or association sufficiently interested to guarantee the execution of the many details incidental thereto, including the careful handling and prompt return of exhibitors' prints and the payment of all expenses.

CHARACTER OF THE EXHIBITION: Each exhibition shall be open to all possible contributors, amateur or professional, without restriction as to residence. *If it consists of more than one class (i.e. pictorial prints), final PSA approval for the other sections will rest with the division involved (Nature, Color, Technical, etc.).

PLACE: Each exhibition shall be held in a public or semi-public building, with facilities for the proper display of the number of prints likely to be accepted by the jury. If the building is a club or of similar semi-public character, it must be kept open to the public at least eight hours a day during the period of the exhibition.

PERIOD: The minimum period of each exhibition shall be one week; the maximum, one month.

JURY: The jury of selection shall consist of three or five qualified judges. The two-jury system, whereby two juries of 3 judges each pass on all prints submitted, is also acceptable. *If more than one class of prints are accepted, additional juries may be required, based on the qualifications of the jurors selected.

SCHEDULE: A schedule shall be developed for each salon consisting of the closing date or dates, the date notification cards will be mailed to entrants, the dates the show will be on exhibition, the date total rejects will be returned, and the date by which all prints will be returned. The objective for the overall length of this schedule shall be six weeks (closing date to return of last prints), with a maximum allowable period of eight weeks. *Where a salon is shown in more than one city and so announced on the entry form, the maximum allowable period will be 12 weeks.

ORIGINALITY: All prints submitted shall be the sole work of the contributor, mounting excepted.

ACCEPTABLE PRINTS: Four prints in any recognized photographic process or medium, including color, may be submitted. The acceptability of hand-colored prints is left to the discretion of the committee and the good taste of the jury. Prints may be in any size up to the maximum size of acceptable mounts.

MOUNTS: The maximum size of the mount shall be 16 x 20 inches. Prints may be mounted either vertically or horizontally. The color and weight of the stock is left to the choice of the exhibitor, although light colored mounts are recommended. All unmounted accepted foreign prints shall be mounted temporarily before being placed on exhibition.

FEES: *(Deleted. See Recommendations)

PRIZES OR AWARDS: *The practice of giving prizes or awards is not recommended, but maybe offered without penalty provided the value of each such award does not exceed \$10.00. If a larger award is made and accepted by the contributor, the print or prints involved must be permanently surrendered to the salon committee as evidence of value received.

ENTRY FORM: The entry form shall carry a statement concerning sponsorship, character of the exhibition, place and period of the exhibition, the names of the jurors, the salon schedule, a statement regarding originality of work submitted, acceptable prints and mounts and *fees, as well as space for information concerning the prints submitted, the name and address of the maker and necessary return or forwarding instructions. General distribution of the entry forms must be complete two months prior to the closing date (four months for foreign exhibitors).

LIGHTING DURING JUDGING: *Either the spotlight method (June 1951 PSA JOURNAL) recommended by the PSA Standards Committee or the standard PSA light box may be used during the judging. If the light box is used, the wattage should be cut to 160 (four 40-watt daylight type bulbs) and room lights left on to provide approximately 10-foot candles overall illumination. Committees having facilities to judge prints from the regular exhibition walls may do so provided the general lighting intensity is on a level substantially equal to that provided by the spotlight method or the modified print box.

RECORDING JURY DECISIONS: *(Deleted. See Recommendations)

PRESENTATION OF PRINTS TO JURY: *If more than one class of prints are to be judged, the prints shall be judged separately by class. Prints shall be presented to the jury in ascending order as to size: 11 x 14 and smaller, first; foreign prints, second; and finally the 14 x 17 and larger prints. Prints by the same maker shall not appear before the judges in consecutive order. All prints, including those rejected on the first round of judging, shall be reviewed a second time.

NOTIFICATION OF JURY DECISIONS: Postal cards shall be mailed to all entrants within *three business days after the close of the judging indicating the final decision of the jury regarding each print submitted.

HANGING: All prints shall be hung under glass under lighting conditions approximately equivalent to that used at the judging. *This requirement may be waived where the sponsoring organization secures indemnity insurance to cover damage or theft by exhibition visitors or where it guarantees payment up to \$10.00 per print for substantial damage to or theft of prints during the exhibition. If more than one class of prints are accepted, each class shall be hung separately and so designated by placard or sign.

CATALOGS: Catalogs (or their equivalent) shall be available at the opening of the exhibition and shall be sent to each entrant. *Where prints are being returned direct to the maker, they may be included in the package with the prints; otherwise they shall be mailed under separate cover. *Where only a list is available at the opening of the exhibition, a catalog shall be prepared and distributed to all entrants within two months after the opening of the show.

CARE AND RETURN OF PRINTS: Reasonable precaution shall be taken at all times to insure the safety and proper appearance of all prints submitted. This applies especially during the check-out and repacking period. Prints shall be packed and mailed pre-paid as soon as possible after the close of the exhibition. *In no case shall they be retained beyond the maximum periods specified under "schedule" without specific authority.

PSA APPROVAL: Salon committees, agreeing to meet the foregoing minimum requirements may indicate on their entry forms: "Conducted according to the Recommended Practices of the Photographic Society of America." PSA recognition will be accorded such salons provided, of course, that the requirements are met, *and that the members of the salon board (Messrs. R. L. Mahon, 260 Forest Ave., Elmhurst, Ill., C. A. Yarrington, 50 Church St., New York 7, N. Y. and Jack Wright, c/o San Jose News, San Jose, Calif.) receive copies of entry forms when mailed and of catalogs mailed not later than the closing date of such exhibitions.

the best information they can secure regarding actual adherence to Minimum Requirements, committees using the phrase "Conducted according to the Recommended Practices of the Photographic Society of America" should make sure that these men receive copies of entry forms and salon catalogs when issued.

A restatement of the revised Minimum Requirements effective with exhibitions closing on and after July 1, 1952 is published elsewhere in this issue.

The salon board welcomes constructive criticism at all times and will develop further revisions as their need is demonstrated. Additional copies of the Minimum Requirements and of the Recommendations (when issued) may be obtained by writing to the board representative nearest you.

R. L. MAHON, APSA
Director, Salon Practices

Coming Salons Agreeing to Follow PSA Recommendations

Note: M-monochrome prints, C-color prints, T-color transparencies, SS-stereo slides, L-monochrome slides, A-architectural prints, S-scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

Hartford (M, C, T) Exhibited July 2-27 at Wadsworth Athenaeum. Data: Raymond J. LeBlanc, 234 S. Quaker Lane, West Hartford, Conn.

Memphis (M, T) Exhibited July 1-28 at Art Gallery. Data: Mrs. Louise Clark, Brooks Art Gallery, Overton Park, Memphis, Tenn.

PSA (M, C, T, S, MP, News) Closes July 10. Fee for prints \$2.00. Exhibited Aug. 12-16 at Hotel New Yorker. Data: Carl N. Sanchez, Jr., 62 Park Terrace West, New York 34, N. Y.

Evansville (M) Closes July 19. Entry fee \$2.00. Exhibited Aug. 3-17 at club. Data: Geo. Baskin, 1456 Brookside Drive, Evansville, Ind.

Calif. State Fair (M, T) M closes July 25, T Aug. 7. Exhibited Aug. 28 to Sept. 7. Data: Grant Duggins, P. O. Box 2036, Sacramento 9, Calif.

Ill. State Fair (M, C) Closes July 28. Exhibited

Aug. 8-17. Data: Evelyn Robbins, 2417 S. Eleventh St., Springfield, Ill.

Vancouver (M) Closes Aug. 1. Exhibited Aug. 20 to Sept. 1 at Pacific Natl. Exhibition. Data: Pacific Natl. Exhibition, Exhibition Park, Vancouver, B. C., Canada.

India (M, C) Closes Aug. 5. Exhibited in Ahmedabad in Sept., Bombay in October. Data: T. F. Gudi, Secy. Camera Pictorialists, Salapore Road, Ahmednagar 1, India.

Tokyo (M, T) Closes Aug. 31. No entry fee; entry form waived. Exhibited during October and November at Tokyo and Osaka. Data: Katsuo Takakura, 1984 Kichijoji, Near Tokyo, Japan.

Northwest (M) Closes Sept. 5. Exhibited Sept. 13-21 at Western Washington Fair, Puyallup. Data: Geo. Kinkade, Auburn, Washington.

Irish (M) Closes Sept. 8. Exhibited Oct. 20 to Nov. 1 at Dawson Hall. Data: Geo. McLean, Exhib. Secy., 11 Hume St., Dublin, Ireland.

Chicago (M) Closes Sept. 27. Entry fee \$2.00. Exhibited Oct. 18 to Nov. 16 at Museum of Science and Industry. Data: Miss Mabel Young, 231 S. LaSalle St., Room 1382, Chicago 4, Ill.

Mexican (M, C) Closes Oct. 15. Exhibited Nov. 15 to Dec. 15 at club. Data: Ray Mies, 1800 N. Farwell Ave., Milwaukee 2, Wis., or Club Fotografica de Mexico, San Juan de Letran 80, Mexico 1, D. F., Mexico.

Hong Kong (M, C) Closes Oct. 18. Entry form and fee waived. Exhibited Dec. 1-6. Data: So-Leuk Kuan, c/o Hang Shing Co., Ltd., 52 Bonham Strand East, Hong Kong, China.

Other Salons

So. African (M) Exhibited May to August at Johannesburg and leading cities. Data: Peter Marples, P. O. Box 7024, Johannesburg, S. Africa.

So. Shields (M) Exhibited July 5-26 at Public Library. Data: J. E. C. Garrick, 12 Bywell Road, Cleadon, near Sunderland, County Durham, England.

Calgary (M) Exhibited July 7-12 at Exhibition and Stampede. Data: Secy., Exhibition and Stampede Salon, Admin. Bldg., Calgary, Alberta, Canada.

Edmonton (M) Exhibited July 14-19, at Pavilion of Photography. Data: J. G. Hones, The Edmonton Exhibition Assn., Ltd., Exhibition Grounds, Edmonton, Alberta, Canada.

San Sebastian (M, C) Exhibited during July and August. Data: Secretario General del Salon, apartado 86, San Sebastian, Spain.

London (M, C) Closes Aug. 6 for overseas entries. Exhibited Sept. 13 to Oct. 11 at Royal Society of Painters in Water Colours. Data: Secy.,

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie

No. 3. Outdoor Photography by D. Ward Pease, FFSA

No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA.

No. 5. New Prints for Old by Barbara Green, APSA

SPECIAL Photography of the Nude by P. H. Oelman, FFSA

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. Clubs or groups not members of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Lecture Program, 29 Spring Street, Brockport, New York.

For the SPECIAL please contact: P. H. Oelman, FFSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

London Salon of Photography, 26-27 Conduit St., New Bond St., London W.1, England.

Luxemburg (M, C, T) Exhibited Aug. 9-20. Data: Geo. Steil, Salon Secy., Case postale 174, Luxembourg (Grand Duchy).

Copenhagen (M) Exhibited Aug. 10-24 at Charlottenborg Art Gallery. Data: Aage Remfeldt, Pres., Society of Pictorial Photography, Havdrup, Denmark.

Edinburgh (M) Exhibited Aug. 6 to Sept. 6 at YMCA Exhibition Hall. Data: J. M. Cameron Binnie, 16 Royal Terrace, Edinburgh, Scotland.

Zaragoza (M) Closes Sept. 15. Exhibited Oct. 5-28. Data: Secretary, Sociedad Fotografica de Zaragoza, Plaza de San 7, Bajos, Zaragoza, Spain.

SPE SYMPOSIUM

The Society of Photographic Engineers is holding a symposium on June 4 and 5 at White Oak, Maryland, as guests of the Naval Ordnance Laboratory.

The subject of the symposium is "Photographic Instrumentation" with sessions covering Instrumentation in Aerodynamics, Instrumentation in Guided Missiles, Data Reduction and Special Techniques.

Downtown Headquarters will be at the Shoreham Hotel which will also be the location of a banquet, cocktail party and commercial exhibits of photographic equipment.

More detailed information may be obtained from the symposium Chairman, Mr. D. Max Beard, NOL, White Oak, Silver Spring (19), Maryland.

PSA JOURNAL, Vol. 18, June 1952

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

Wildlife Photographic Contest

Comes word from the International Game Council announcing the first International Wildlife Photographic Contest conducted by this organization.

For your information, as its name implies, The International Game Council (Conseil International de la Chasse) is an organization of international character, in which all the countries in the world participate, with the exception of those under the influence of the Soviet Union. The primary purpose of the Council, because of its semi-official status, is to suggest hunting laws, regulations, seasons, bag limits, etc., and to encourage conservation and propagation of desirable game species, as well as to assist big game hunters in making the proper contacts and arrangements in the countries in which they plan to hunt, such as India and Equatorial Africa.

The Council receives the financial support of the governments of the participating countries, and its conventions are held in different countries under the auspices of the local government. This was the case last May at The Hague where a four-day session on Migratory Birds and Large Game Predatory Animals was held. This fall another convention, devoted primarily to Big Game, may be held at Madrid. This information is to give you an idea of the scope and status of the Council as background for the photographic contest.

Sportsmen are taking an ever-increasing interest in wildlife photography of big game and wild fowl. The council is conducting this contest to encourage the sport of "shooting with a camera," a sport which will make all forms of game better known, appreciated, and protected.

The terms and conditions of the contest are as follows:

TYPE OF COMPETITION: This competition for *still photography* (not movies) of live game will be divided into four classes:

1. Big Game of Asia, Africa, etc. (exclusive of Europe and North America)
2. Big Game of Europe and North America
3. Mountain Game
4. Small Game (i.e., that shot with a gun).

WHO MAY ENTER: Any individual taking pictures of wildlife, either amateur or professional may enter this contest. No membership in any club of any kind is required. An entrant may enter a maximum of three pictures in any one or all of the four classes.

KIND OF PICTURES ELIGIBLE: Only photographs of live game are eligible. Only prints should be submitted. The Council cannot assume any responsibility

for loss of prints entered in the contest. The name and address of the person submitting same should be shown clearly on the back of each print.

Prints may be either in color or in black-and-white.

Size: Maximum 10" x 13"; minimum 5" x 7".

For the first competition (1952) pictures taken at any time in the past may be entered, but in subsequent competitions, only photographs taken during the two years immediately preceding can be entered.

Pictures entered in any competition cannot be entered a second time in a subsequent competition.

PRIZES: There will be a gold medal and a silver medal for pictures in each class.

JUDGES: A jury chosen from the members of the Commission for Wildlife Photography of the Conseil International de la Chasse will be the sole judges as to the winning pictures in each of the four classes.

WHERE TO SEND ENTRIES: All pictures, should be addressed to:

Commission for Wildlife Photography,
Conseil International de la Chasse,
5 Rue de Pomey, Paris 16, France.

WHEN TO SEND ENTRIES: All entries must be received in Paris before October 1, 1952 so that the decision of the jury may be reached before December 31, 1952.

STATEMENT TO ACCOMPANY PICTURES: It is highly desirable that each picture have an accompanying statement indicating the date, location, and conditions under which it was taken; the type of camera used and details of the exposure; and what, in the opinion of the entrant, makes the picture of particular interest.

Entrant must certify that the picture is his own property.

NOTE: All entries become the property of the Conseil International de la Chasse and will be incorporated in a collection



VOLCAN LLAIMA

Eric Bertens

From 1951 Chicago Exhibition

at their Paris office which will be open for inspection by any interested parties. However, no pictures will be published or reproduced without formal prior consent on the part of the entrant.

June for Roses

As June is the month for roses this columnist sees an opportunity to get in a double plug to the nature worker. First for the Fourth International Rose Color Slide Exhibition which will be coming up next January in Reading, Pa. (closing date January 18, 1953), and secondly for the Nature Division Color Slide set for circulation among the garden clubs of the country.

The International Rose Color Slide Exhibit, which is sponsored jointly by the Reading Rose Society and the Berks Camera Club, usually divides its show into classifications for single blooms, arrangements of blooms, and rose gardens in bloom, so if you contemplate entering this show it might be advisable to keep these classifications in mind.

As slides of the same nature and classifications would be most welcome additions to the collection of slides which the N.D. is gathering for distribution among garden clubs for a program, how about making an extra shot of each and sending them to the secretary of the Division for inclusion in this traveling set?

We give you this suggestion at this time because June is the month of the first bloom of the roses, and as the first bloom of the rose garden is usually the most striking display of color and form, now is the time for work with the roses.

Good News

On March 20th Ralph L. Mahon, APSA, Director of Salon Practices for PSA Pictorial Division, received a communication from Dr. G. Thomas, of Bangalore, India in which Mr. Thomas indicated that their society was going to include a Nature and Color section in their Fifth International Salon, and requested information concerning minimum requirements for PSA recognition.

Mr. Mahon referred the request for N.D. requirements to the writer and they were forwarded to Dr. Thomas by air mail along with the master mailing list of the Nature Division. It looks like there will be another nature exhibition for you to enter during the coming year.

Who's Who

To date the secretary of the Nature Division has received the salon catalogues from all but one of the PSA recognized Nature exhibitions. The remaining exhibition, The Fourteenth International Exhibition of Buffalo, opens on May 6th, and as our secretary is a member of the salon committee of that exhibition, there should be no delay in the receipt of their results.

This means that it should be possible to compile the nature Who's Who listing in time for the August issue of PSA JOURNAL. At least Ruth Sage advises she will try real hard, and who can ask for more?

PSA COLOR DIVISION

GEORGE F. JOHNSON, APSA

Forestry Building, State College, Penna.

Color Division Mail-Bag

Out of the mail-bags of recent weeks has come interesting news on many projects conducted for Color Division members.

The first CD International Color Slide Circuit has been formed with the news from Holland that ten workers there have assembled their slides to be sent to the United States for circulation among ten workers here. The slides will circulate among the 20 members of the circuit within the United States and abroad in much the same manner as CD Slide Study group now operate in this country. John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland, Ohio, is in charge of this project.

An impressive record for efficiency was set by Les Mahoney and his staff in Phoenix, when the March International Color Slide Competition for Individuals was completed within eight days after the closing of entries on March 20, in fact only five days after the judging on March 23. It was no small job, either! A total of 383 transparencies were received from 96 exhibitors in 20 states in addition to Korea, Cuba, Hawaii, and Canada. George Steck of Oil City, Pennsylvania, received the silver medal award on his slide entitled "Fog on the Farm." This series of five competitions is supervised by Charles B. McKee, APSA, 5030 Del Rio Drive, Sacramento 18, California. If interested in entering these contests in 1952-53, contact Mr. McKee. No entry fee is charged Color Division members.

The three February contests (Class AA, Class A, and Class B) in the National Club Slide Competition attracted 701 entries from 119 Clubs. The contests were conducted separately by the Green Briar Camera Club of Chicago, the Plainfield Camera Club of New Jersey, and the Woodland Camera Forum of Davis, California. More than 400 Camera Club members and guests witnessed the judging. Leading Clubs and individuals at the conclusion of the five bi-monthly contests are awarded plaques, medals and ribbons. Any new club interested in entering this competition in 1952-53, should contact the Supervisor, Merle S. Ewell, APSA, 1422 West 48th Street, Los Angeles, California. No fee is charged Color Division Club members.

The Color Division Color Print competition for February attracted 40 prints, the products of three color processes: Flexichrome, Dye Transfer, and hand coloring in oils. The contest was conducted by the Chicago Color Camera Club. The first award went to Wellington Lee, New York City, for his print entitled "Beauty in Spring." This Color print competition for

Individuals is held in November, February, and May, with Warren H. Savary, APSA, R.D.D. #2, Box 221, Plainfield, New Jersey, as supervisor. There is no entry fee for Color Division members.

Interest Value

In earlier articles we have referred to the "stellar performance" your slide must give to gain the attention of the judges.

The three basic points upon which the judges must rate your slide during its brief appearance upon the screen were composition, interest value, and technique.

Which of the three is of prime importance?

Our most capable judges tell us that they are most influenced by *interest value*.

The most common error by makers of slides and less competent judges, alike, is in confusing the term *interest value* with *subject matter*. We have been told by experts that *subject matter* is unimportant, that it is what we do with the subject that counts.

Yet, how few of us really consider the meaning of this statement and seriously attempt to do something eye-catching with ordinary subject matter.

Perhaps you are saying, "Yes, but the judges seem to judge subject matter. They reject sand-dunes, babies, most scenics, etc., because they don't like them, or have seen too many of the same subject. Why?"

While this may be true to some extent, let us analyze such rejections. For instance, were the sand-dunes taken under the most effective or unusual lighting conditions? Did the maker choose the most interesting angle making use of this lighting? Did he choose one small part to portray the outstanding characteristics of these particular dunes that caused him to want to capture their beauty on film? Or, did he take in the whole area of dunes with background mountains thrown in, as have thousands of camera fans before him?

Were the baby pictures just more of those grab shots of *our baby* at its worst, or *our baby* all dressed up and sweetly posed before Grandpa's camera? Or, did they tell an interesting story of a child (anybody's child) doing something any child its age might be doing, background carefully considered and with interesting lighting?

Were the scenics of the usual picture postcard type taken by thousands of tourists and seen in any curio store? Or, were they a scene of sheer beauty portraying a definite mood created by an interesting view-point with interesting lighting? Something that created interest and pleasure without awareness of its geographical location?

Granted that some of our less qualified judges reject slides on subject matter alone,

even these will not fail to accept a *good picture*.

If we will evaluate a few accepted slides, carefully and honestly, we will find that in nearly every case eye-arresting *interest value* was the major reason for its acceptance.

If we expect our slide to be a "star", we must first give serious thought to its immediate impact upon judges. Its fate is in our own hands. The time to decide it is before we click the shutter.

We cannot create an *acceptable* picture without *good composition* and *good technique*. Neither can we create a *good picture* with *good composition* and *good technique*, alone. We must have that prime ingredient "interest value" before we have an acceptable picture.—VELLA L. FINNE.

Club Color Slide Sets

As the Club Color Slide Set Directory which appeared in the September 1951 Color Division Feature of PSA JOURNAL has proven both popular and useful, it will be repeated in the September 1952 PSA JOURNAL.

Clubs having sets available for lending to other clubs either on an exchange basis or without exchange, which were not listed in the 1951 Directory, or in Color Division Bulletins since, should immediately contact (a postal card will do) Karl A. Baumgaertel, 353-31st Ave., San Francisco, California, for a simple form which when completed and returned to Karl will insure your set or sets being properly listed in the directory. Your cooperation will be deeply appreciated by other clubs and will result in pleasure to all concerned. This activity is for clubs only.

"Tops" in Color Shown

Again this year, the Metropolitan Camera Club Council of New York put on "Tops in Photography"; this time in the Grand Ballroom, Hotel New Yorker, on Monday, March 24th. The show consisted of an invitational print exhibit, with all parts of the world represented; a talk by Alan Fontaine, leading illustrator, on various phases of his work, which is in the modern vein; a 16mm motion picture in color and with sound, by Frank E. Gunnell, APSA, FACI, entitled "River of No Return," which received enthusiastic acclaim; and our own color show.

Our part of "Tops" was a specially gathered group of slides from the top exhibitors; it received enthusiastic approval by the audience.

Almost two years ago, the Color Division assembled another set known as "Today's Best in Photography" which was shown at "Tops" in New York last year, and which has been circulating as a part of the "National Tops in Photography" program for the past six months. That assemblage of fine slides made, and is making, history. When it was shown at "Tops" in New York in the Spring of 1951, the critics raved about it, saying that it set a new high, a goal for others to shoot at. So, in getting together this year's show, Paul J. Wolf, APSA, under whose direction the program

was produced, sent letters to those exhibitors who had received 40 or more acceptances in the latest "Who's Who in Color Slide Photography." To that select group were added a few names of people noted for the excellence of their work, but who do not exhibit consistently. In spite of the time being the busiest season of the year for exhibitors, with over a dozen exhibitions all held within a short time of each other, the response was terrific! A total of 88 slides were received, all top-notchers, and after looking them over, it was felt that last year's success could be repeated.

In order to add a bit of continuity to the presentation, the slides were separated into six groups: Human Interest; Travel; Commerce and Industry; Pattern; Mood and Sophistication. While many of the slides could have been put into more than one of these groupings, it was felt that they would make up a good presentation, on this basis.

The assistance of Dr. Richard B. Pomeroy, immediate past-president of the New York Color Slide Club, and of Ludwig Kramer, president of the Color Camera Club of Westchester, was of great help in this job. A musical background of appropriate melody was selected by Dr. James Jay, vice president of the New York Color Slide Club, and was recorded on tape. On the big night, the projection committee, consisting of Alois Chrasitil, projection chairman of NYCSC, and Dr. Pomeroy, ran the slides on a 20-second headway. Since the 1952 PSA International Color Slide Exhibit will be shown in the same auditorium, and by the same group, this was a swell chance to get a line on what could be expected in August.

Color Division members whose slides were shown, and who received Certificates of Merit to attest their participation, were:

Louise Agnew, Chicago; Karl A. Baumgartel, APSA, San Francisco; Robert S. Beebe, State College, Pa.; George W. Blaha, APSA, Chicago; Mildred Blaha, Chicago; Glenn E. Brookings, San Bernardino, Cal.; Eugenia Buxton, APSA, ARPS, Memphis, Tenn.; Angel de Moya, FPSA, ARPS, Havana, Cuba; Joseph M. Dixon, Roseville, Cal.; Howard E. Foote, ARPS, APSA, N. Y.; Robert J. Goldman, Great Neck, N. Y.; Henry W. Greenwood, Hollywood, Cal.; Harry Haines, APSA, New York, R. B. Horner, Chicago; Charles Albee Howe, Homewood, Ill.; George F. Johnson, APSA, State College, Pa.; G. Lewis Johnson, Winthrop, Me.; Joe E. Kennedy, Tulsa, Okla.; O. A. Kidwell, Pasadena, Cal.; Blanche Kolarik, APSA, Chicago.

Thomas Limborg, Minneapolis, Minn.; Leslie J. Mahoney, Phoenix, Ariz.; Helen C. Manzer, APSA, New York; Charles B. McKee, APSA, Sacramento, Cal.; Emil Muench, Santa Barbara, Cal.; Floyd Norgaard, Los Angeles, Cal.; Arthur W. Pappe, Western Springs, Ill.; Dr. Richard B. Pomeroy, Scarsdale, N. Y.; B. B. Randall, Orinda, Cal.; Dr. Frank E. Rice, APSA, Chicago; Pearl Schwartz Rice, Chicago; Dr. Fred J. Ruch, Plainfield, N. J.; Warren H. Savary, APSA, Plainfield, N. J.; Art F. Shen, Dayton, Ohio.

S. Wayne Smith, M.D., Salt Lake City; R. W. Soper, Port Arthur, Ontario; George F. Stack, Oil City, Pa.; A. Stewart, Santa Barbara, Cal.; Mrs. Sandra Thaw, Washington, D. C.; Mrs. Bertha S. Townsend, Johnston, Pa.; Adolf Vignale, New Toronto, Canada; Sam J. Vogan, West Toronto, Canada; Mrs. Anna M. Walker, Brooklyn, N. Y.; Paul J. Wolf, APSA, Hawthorne, N. Y.

In addition to these makers, who contributed slides by invitation, there were six other slides shown, which had won the Slide of the Month in the competitions of the Metropolitan Camera Club Council, by three makers: Samuel M. Benford, Youkers, N. Y. (2 slides); Thomas J. Fisher,

Staten Island, N. Y.; Jack A. Goldsack, Forest Hills, N. Y. (3 slides).

Coming Color Exhibitions

Southwest, June 27-July 6, deadline June 13. Four slides (up to 2 3/4 mounts), \$1. Forms: R. J. Smith, P. O. Box 578, Del Mar, Calif.

Memphis, July 5-19, deadline June 14. Four slides, \$1. Forms: D. Carol Turner, 899 Madison Av., Memphis 3, Tenn.

Salt Lake City, June 29-July 10, deadline June 14. Four slides (up to 2 3/4 x 4), \$1. Forms: Douglas Brown, 2232 Westminster Av., Salt Lake City, Utah.

Hartford, July 2-20, deadline June 17. Four slides, \$1. Forms: R. J. LeBlanc, 234 S. Quaker Lane, West Hartford, Conn.

PSA (New York), August 13-17, deadline July 10. Four slides (any size), or four color prints (any process). Entry fees: \$1 for slides, \$2 for prints. Forms: Amy Walker, 25 Monroe Pl., Brooklyn 2, N. Y.

Sacramento, Aug. 28-Sept. 7, deadline Aug. 7. Four slides, \$1. Forms: Grant Duggins, P. O. Box 2036, Sacramento 9, Calif.

Tulsa, Oct. 13-14, deadline Sept. 30. Four slides, \$1. Forms: Ruth Canaday, 1779 S. Victor, Tulsa Okla.

PSA STEREO DIVISION

DON BENNETT, Assoc. Editor

28 Leonard Street, Stamford, Conn.

So much material on the hook and in the mailbag that there probably won't be room for all of it, but here goes.

First, a letter from Jack Norling on the subject we passed over rather lightly last month in speaking of stereo slide mounts, birefringence.

Dear Don:

A lot of fans have stereo projectors and some of them have run into strange difficulties. One baffling trouble they may have experienced comes from a phenomenon called *birefringence*, which may be partially defined as a twisting of the polarization axis of polarized light. With some transparent colorless materials each color in white light may be turned a different amount and several colors may appear one after another as the Polaroid analyzer is turned. Other materials placed between crossed polarizers may behave differently and show clear at one angle and as the material is turned, appear opaque at 90 degrees to this angle.

Polarizing filters should be placed in front of the film and not between film and light source as is done in most stereo projectors. They can be placed between lenses and film, built into the lenses, or be placed in front of the lenses. If they are put in the preferred place there would be no birefringence such as results, in greater or less degree, when the polarized beam has to pass through some films. Anyone can perceive the effect by placing a clear film, having a cellulose-acetate base, between crossed polarizers. It will be noticed that the film changes the polarized light.

If the film is turned at a certain angle to the polarization axes the area covered by the film will be clear; at a different angle there will be no apparent disturbance in the polarization. The base of Kodachrome film has been said to produce birefringence to a small degree but I have not come across any such effect in the Kodachrome film I have inspected.

But there are photographic materials on the market that produce such a strong birefringence that it is impossible to project them satisfactorily in stereo projectors which have polarizers between light source and film. It could be said that there is an almost complete cancellation of polarization and the viewer sees double images through his Polaroid viewers just as if he looked at the screen without viewers.

Mounts using clear plastic instead of glass will undoubtedly come into wide use but if they have windows of plastic that cause birefringence they will be useless in projectors having polarizers between film and lamp.

Some day I'll have some comments to make about the way stereo slides are mounted by various mounting services and may throw in some ideas of my own on this subject.

JACK NORLING

Thanks, Jack, for your clear explanation of what I gave the once over lightly last month. Incidentally, your remark about plastic screens for rear projection in the November JOURNAL has caused some in-

terest. (In another letter Jack says the screens are often guilty of birefringence and we should wait awhile. However, a note from Chicago suggests a way out.)

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Stereo Projection

For those who have stereo projectors and are interested in improving the quality of projection, the answer lies in rear projection through a ground glass screen. With this method, the screen is placed between the projector and the audience. The viewing audience wears polaroid glasses as always, but they sit directly in front of the screen without interfering with projection and they are no longer looking through a beam of light but rather into the light direct from the projector. The brilliance of the projected picture is amazing.

The screen is so masked that it is in the same proportions as a slide mask and by increasing the size of the projected picture larger than the ground glass window all non-stereo edges can be eliminated. It is also easy to change the homologous position of foreground objects as to place them in front of or behind the window as desired. By superimposing foreground objects (those taken about 8 feet from the camera) these will appear exactly at the window. The spread between pictures at infinity will be correct and will vary depending on the size of the projected picture.

The writer uses a variation of the above method of projection in which he places the projector in front and to one side of the ground glass screen. He then projects into a front surfaced mirror and back through the screen. This method enables the operator to sit with the audience and make adjustments as required. It also reduces by one-half the distance required for projection.

Naturally there are limiting factors with this method of projection, the most obvious being the size of screen which would limit mobility and ease of handling. However, a screen 30" by 30" will accommodate a group of 40 to 50 persons. It is certainly the ideal way for judging the quality of stereo slides.

FRED T. WIGGINS, JR.

Now for the regular monthly communication from Frank Rice, along with the complete list of Founder Members of the Stereo Division.

Letter from the Chairman

Dear Don:

Things are moving along in our SD organization—something new every day.

Somewhere around March 18 the 100-mark was reached in signed up members of the Stereo Division. In an appended memo I am reporting on that matter.

Stereo Division Committee

Some new members have been added to our Committee lately. Here are their names together with their assignments. They will be glad to hear from anybody who has suggestions or questions: (addresses can be found in the PSA Directory)

Don Bennett—Stereo Column in *PSA Journal*
George Blaha—Individual Slide Competition
L. B. Dunnigan—Stereo Slide Circuits
Charles A. Howe—Library
Earl E. Krause—Vice Chairman
Bruno Menin—Engineering and Standards
Norman Rothschild—New York Convention Arrangements
Owen K. Taylor—Membership

New York Convention

Norman Rothschild reports some interesting events that are to be on the program at the New York Convention. There will be one or more showings or slides accepted in the First Annual Exhibition. Paul J. Wolfe, APSA (Butler, Pa.), will put on a stereo show of slides made on a recent trip to Mexico when he and Aubrey Bodine, FPSA, did the country. Then there will be stereo round tables and clinics, stereo movies, and a lunch for stereosites. Norman has really been busy.

FRANK E. RICE, APSA,
Chairman Stereo Division

P.S. Special Bulletin No. 2 to members of the Stereo Division is now in the mails. It alone will be worth the dollar it costs PSA members to join the Division. Stereo photos who have not done so already should.

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Founder Members—Stereo Division

It was announced originally that the first 100 to sign up as members of the Stereo Division of PSA would be designated as Founder Members, and that the names would be published in *PSA JOURNAL*. As it turned out, there was a flurry of applications received at PSA Headquarters and by the Chairman of the Division just as the line was crossed. It was impossible to determine just who was the 100th person. Consequently we decided the fair thing to do was to include everybody whose dollar was received near the period when the magic mark was passed. So here they are—123 enthusiastic "Founders":

Henry E. Aldrich, Wilma S. LeVan Baker, Malcolm E. Barron, Don Bennett, Allen J. Blair, R. Breidenbach, Saul Brooker, William J. Burger, W. B. Camp, Jr., Adrien Chazelle, John T. Chord, Bernard T. Christopher, Dennis A. Colow,

Mrs. John B. Colwell, D. R. Conklin, Henry C. Crossell.

Russell E. Darby, William C. Day, A. W. M. Dickens, Roy S. Drier, L. B. Dunnigan, Joseph W. Drennon.

Edna W. Eichmann, Victor Ellis, Henry H. Eskline, Harry B. Fisher, Ivan A. Flodin, John H. Friedman, Robert Gerke, Jr., Madison Gilbert, Robert D. Gleaser, Dorothy E. Goding, Walter J. Goldsmith, D. E. Goley, W. H. Gorman, Irwin D. Gosh.

Bob Hall, Norris Harkness, APSA, Myron Hendee, T. R. Heyck, Conrad Hodnik, Clinton E. Horn, Charles Albee Howe, Lawrence P. Ignat, Joseph M. Jablons, L. W. Jacobs, Jr., H. J. Johnson, FPSA, Q. R. Johnson, Jr.

Blanche Kolarik, APSA, Earl E. Krause, Theodore Laatsch, Thomas K. LaLonde, J. D. Lecron, Richard G. Leonard, Alfred Ling, Dorothea Lindeum, L. H. Longwell, APSA, Maurice H. Louis, APSA, Henry M. Lubin.

George W. Mack, Larry A. Marino, E. D. McGlone, Wilma Burt Meers, Bruno Menin, Dave Mercer, William C. Millar, Alfred H. Miller, Lewis E. Miller, J. W. Montgomery, S. I. Morgan, Roy R. Mumma, Gilbert Murray.

John Olaf, A. Miles Olson, James F. Paiste, J. J. Perillo, Warren A. Peterson, E. Curtis Pfaffler, Mrs. C. B. Phelps, Jr., Hon. PSA, Frederick R. Picut, R. S. Potter, FPSA, Fred Quellmalt, Jr., Hon. PSA, APSA, Robert W. Quinn.

W. C. Ray, Irene K. Reiser, Frank E. Rice, APSA, Charles Rosher, APSA, Norman L. Rosie, Norman Rothschild, Michael Scarpelli, Wm. A. Schoenfeld, Clanton Seattle, Robert W. Sharon, Charles Shepard, Max W. Sorenson, Glen H. Staubaugh, H. J. Steffens, James F. Swan, Raymond Seymanowitz.

Owen K. Taylor, Gordon Karl Todd, George Towers, Anthony J. Uzalko, Mrs. Charles R. Walgreen, APSA, Julian H. Warner, Frederick T. Wiggins, Jr., Alice O. Wilde, John F. Wilson, James Perry Wilson, Irwin J. Wisnien, Julius Wolf, Paul J. Wolfe, APSA, Randolph Wright, Jr., George Yender, John A. Yerkes, Kermit York, Dorothy A. Young.

Red Side Camera Club, Veterans Hospital, Tucson, Arizona; Concord Camera Club, New York City; Light and Shadow Camera Club of San Jose, Cupertino, California; Miami Lens Club, Fort, Indiana; Shorewood Camera Club, Milwaukee, Wisconsin; and Tyler Camera Club, Tyler, Texas.

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That leaves us just about enough room to report an interesting development at the Stereo Society of America. Since the problem of mounting for projection is ever-present, this group has been trying to do something constructive about it. Acting on suggestions by Bruno Menin and Owen Taylor, SSA member Ben Spanier devised a mounting target or guide consisting of two sets of four lines ruled in a space about $\frac{1}{4}$ " wide and centered 61.5mm apart.

When the mounted pair is cut apart and adjusted so a foreground object or line cutting the edge touches matching lines in the guide, and is fastened into the mount that way, a uniformity in projection is achieved. To maintain a uniform window,



MARINE ROMANCE

H. J. Ensenberger, APSA

Taylor suggested the use of a second mask, using the David White close-up mask, over the regular mounting mask.

Full directions and a sample target are for sale by the SSA at \$1.50. Order from Owen K. Taylor, 274 Pearl St., New York 38.

Your Editor has seen one demonstration of this method and while it was good, he is not completely satisfied that it is the answer to all projection problems. We'll say more later.

BPA CONVENTION

The 22nd Annual Meeting of the Biological Photographic Association, Inc., will be held at the Hotel New Yorker, New York City, from September 10th through 12th (Wednesday through Friday).

The Meeting of the BPA, an organization composed of medical, biological, clinical, scientific and research photographers, will be conducted under the auspices of the New York Chapter of this national group.

While detailed plans will be announced at a later date, certain papers to be given at the various technical sessions by experts in each of the above fields are already known. These include Three-Dimensional Motion Picture Applications in Medical Photography; Latest Methods of Scientific Data Reproduction; Recent Developments in Color Motion Picture Processes; High Speed Photography; Graphic Arts in Scientific Presentation and Magnetic Recording on Film. One special feature on the program will be an illustrated lecture on how the eye can be used as a camera to take an actual photograph.

In addition to the papers sessions, the Meeting will include exhibits by manufacturers of the latest scientific photographic apparatus and materials, discussions and group demonstrations on various techniques of scientific photography, such as photomicrography, color correction of transparencies, retouching of color prints, etc. The Association is also planning an actual darkroom set-up to enable BPA members and guests to watch the most up-to-date printing procedures. Another demonstration will be on methods of preparing charts, titles and simple animated diagrams for motion picture production.

A number of eminent speakers will give addresses at the Official Luncheon on September 10th and at the Annual Banquet on Sept. 12th at the Hotel New Yorker.

Part of the Annual Meeting will also be the Annual BPA Salon—a collection of the best photographic work done by BPA members on a wide variety of subjects, in color and black-and-white. As usual, many of the technical sessions will include the most recent motion pictures made in the medical field and related fields.

Advance registration blanks for non-members may be obtained from the National Secretary of the Biological Photographic Association, Inc. . . . Mr. Lloyd E. Varden, c/o Pavelle Color Incorporated, 533 West 57th Street, New York 19, N. Y.

PSA JOURNAL, Vol. 18, June 1952

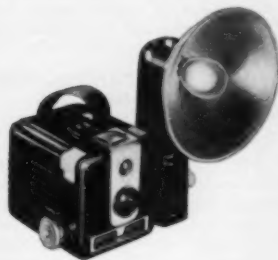
Giving a Gift?

... give HAPPY MEMORIES

The
Kodak
BULLETIN

Perhaps your daughter will soon graduate from high school... your son is bubbling with plans for summer camp... a close friend will soon start his honeymoon... your own wedding anniversary, or an important birthday, is near. For each, the perfect gift is one that keeps on giving. A gift that stores up memories, that treasures today's happy moments for tomorrow. A Kodak camera.

FOR THE TEEN-AGER... the traveler... the vacationer... for anyone who wants good pictures without fuss or arithmetic—choose a Kodak Duaflex Camera. The f/8 model has a 3-element, color-corrected lens—excellent for Kodachrome. Exposure is simplified—lens settings are marked "Hazy Sun, Bright Sun, Brilliant Sun" as well as "8, 11, 16." Picture composition is made easy by the big, crystal-clear finder. Close-ups are easy—the Duaflex f/8 focuses to 3¼ feet. Loading is easy. Flash is easy—the Duaflex Flashholder clips on, making direct electric contact, and the shutter is synchronized. Handling is easy—the square reflex body nestles easily into the user's hands, for a firm, solid grip. Operation is thrifty—12 shots 2¼ x 2¼ to a 620 roll. A shutter-locking device prevents accidental double exposures. It's a most satisfying camera in every detail—and only \$22.30. Simple-lens Kodet model, \$14.50. Field case, \$2.65. Flashholder (with complete flash exposure guide on back), \$3.00.



FOR THE BEGINNER... for the small boy or girl who needs a small camera that takes big pictures... choose a Brownie Hawkeye Camera, Flash Model. It's sturdy. Easy to load—the loading instructions are right on the camera. Thrifty—12 shots 2¼ x 2¼ to a 620 roll. Easy to use—everything from 5 feet to infinity is in focus, and the big brilliant finder is a delight to beginners. The shutter is synchronized for both M and F photo-flash lamps—so the beginner can use No. 5, 25, SM, or SF lamps without setting anything. Flash instructions are right on the Flashholder. What combination could give a beginner a more happy start—for only \$7.20? Flashholder, \$3.39.

FOR COMPACTNESS... for the family's travels... for a woman's personal camera—choose a Kodak Tourist II with Kodet Lens. Simple to use as a box camera—as smart in appearance as the most expensive folding cameras, and just as sturdy—carries handily on a neck strap—gets 8 big 2¼ x 3¼ pictures to a 620 roll. Can be used wide open at f/12.5 for most shots... or stopped down as far as f/32 when desired... and has snapshot, T, and B shutter settings. Flash synchronization is built in. Extra-steady shutter release on camera bed helps beginners get sharp pictures; bed folds down to protect lens during the family's travels. A wonderful anniversary or wedding gift—and only \$26.25. Kodak Snapsack with hand strap, \$4.25; De Luxe Field Case of fine leather, \$11.25. Standard Kodak Flashholder, with complete flash exposure guide on back, \$10.55.



Give the gift that does the most—that GIVES the most for the longest time. Give a Kodak camera!

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

In picking a film or filter,
only one question counts...

The
Kodak
BULLETIN

"What will it do for me?"

To the beginner, film is just film, and filters are a mystery. But experience quickly develops discrimination... a selective attitude... a desire to choose the best film for a specific purpose, and team it with the right filter for a specific effect.

That's why Kodak makes not one, but many films, and many filters—to satisfy the needs of those who would produce finer work. Here, at the start of a new season, is a brief resurvey of the basic black-and-white films and basic filters, and what they offer you.

KODAK PLUS-X FILM offers...

Fine grain plus high speed plus full, well-balanced panchromatic sensitivity... high-ratio enlargements from small and moderate-sized negatives... convenient sensitivity range for both outdoor and flash work... adaptability to use with most filters... all-around utility in shooting; and crisp, brilliant quality in your prints. In packs, rolls, and miniature sizes.

KODAK SUPER-XX FILM offers...

Extreme speed plus full panchromatic sensitivity plus moderate grain... extra sensitivity that gets you a well-exposed negative where slower films fail... that lets you shoot fast action at higher shutter speeds or small lens apertures... that permits extra lamp-to-subject range in your flash or flood shots... that often permits you to make snapshot exposures indoors at night by ordinary electric light, at the larger lens apertures. Works with most filters; yields superb enlargements; and comes in sheet, pack, roll, and miniature sizes.

KODAK VERICHROME FILM offers...

High speed plus orthochromatic sensitivity... top quality in your flash shots of people, where faces sometimes "burn out" or "chalk up" on other films... superior flesh tones... finer atmospheric quality in your landscape work, and crisp sparkle in marine and snow scenes... excellent tonal scale and shadow quality in contrasty outdoor subjects... plus the convenience and satisfaction of development

- ★ WHERE speed is of paramount importance, choose Kodak Super-XX or Super Panchno-Press, Type B.
- ★ WHERE fine grain is paramount, for high-ratio enlargements, choose Kodak Plus-X or Panatomic-X.
- ★ WHERE all-around performance is paramount, choose Plus-X or—especially for flash—Verichrome.
- ★ WHERE orthochromatic quality is paramount, choose Kodak Verichrome Film. AND FOR dramatic landscape work, choose Kodak Infrared Film.

by inspection under a red safelight. Use with yellow or light-green filters, but not red filters. Standard rolls only.

KODAK PANATOMIC-X FILM offers...

Very fine grain plus full panchromatic sensitivity plus moderate speed... extreme-ratio enlargements from small negatives... crisp, brilliant scale... high resolution of detail which, along with the fine grain, fits it well for your architectural and record shots, textual studies, copy work, and all other subjects in which fine detail is of primary importance. Sheet film only.

KODAK INFRARED FILM offers...

Dramatic scenic effects... infrared sensitivity which, with a Kodak Wratten A Filter, gives you intense dark skies, brilliant white clouds, and silvery deciduous foliage. This film also has important applications in scientific, detective, and documentary work. Sheet and 35mm. only.

KODAK SUPER PANCHRO-PRESS FILM, TYPE B, offers...

Maximum sensitivity plus brilliant tonal scale plus full panchromatic sensitivity plus moderate grain... the extra speed you need for sure performance under extremely difficult conditions... snappy, sparkling negatives especially suited for reproduction prints... extra exposure latitude... exceptional quality in flash shots. This press-type film comes in sheets only.

EACH FILTER HAS ITS OWN SPECIAL

A few carefully selected Kodak Wratten Filters will achieve most of the pictorial effects you desire in black-and-white work. There are dozens of others—but designed for special commercial, industrial, graphic arts, color, and research applications.

From the beginning, Kodak Wratten Filters have been the world's standard. They are made of scientifically dyed gelatin sheets, held to close color-transmission tolerances, and sealed between disks of top-grade B glass.

Prices: Kodak Filters, Series IV, \$1.65; Series V, \$1.75; Series VI, \$2.07. Porra Lenses from \$2.59 each; Pola-Screens from \$6.75.

Kodak
TRADE-MARK



BASIC, The K2...

This yellow filter is the basic filter for normal outdoor work. It screens out excess blue; helps reproduce all subjects in their true black-and-white values. Use it with either panchromatic or orthochromatic films—on virtually all outdoor subjects—when your aim is a natural rendering.



FOR SCENICS, the G...

This deep-yellow filter helps cut bluish haze in long-range scenic views; makes skies a little deeper than normal. Use it with "pan" films. But don't use it when you want to retain the haze of distance for pictorial effect.

Kodak Announces Kodak Ektachrome Film

TYPE B

IN NO. 120 AND 620 ROLLS



Kodak Ektachrome Roll Film won its fame in a Daylight Type alone. Now this great full-color transparency film gains around-the-clock facility with an "indoor" type—Kodak Ektachrome Roll Film, Type B.

Here is color of professional quality . . . color indoors or out, day or night . . . color at its convenient best, both in processing and viewing. Here is the satisfaction of larger transparencies—superb originals for Dye Transfer and Kodachrome Prints, for direct viewing, for projection in standard lantern-slide projectors. Here's speed in seeing results—for scores of commercial processing laboratories, all over the United States, now offer rapid Ektachrome service—or you can process Ektachrome yourself, immediately, in your own darkroom.

ANY HOUR, ANY LIGHTING

Kodak Ektachrome Film, Daylight Type, is balanced for daylight use. If all your shooting is outdoors, this is the film to choose. No filters needed. Where shadows require "fill," use blue flash lamps to supplement the daylight.

If you switch back and forth from outdoor to indoor subjects, load with the new Kodak Ektachrome, Type B. It's color-balanced for 3200K studio lamps. Add a Kodak 81C Filter for clear-lamp photo-flash shots . . . or an 81A for photo-flood . . . or a Kodak 85B Filter for daylight shots . . . and your Type B becomes an any-hour, any-situation film. These filters simply re-adjust the color balance, with very slight effect on the film's effective speed.

FOR CRITICAL WORK

Kodak Ektachrome Film's superb quality, its beautiful gradation and exquisite color rendering, make it

the natural choice of discriminating workers who prefer precision techniques. Therefore, in addition to the standard filters, each Type B instruction sheet carries exact filter recommendations for 1-second and flash exposures, *individualized* for each batch of film. The basic filters, however, serve for all average work.

Along with all its other qualities, Kodak Ektachrome offers you *thrifty* color. A No. 120 or 620 roll, either Daylight or Type B, gives you eight $2\frac{1}{4} \times 3\frac{1}{4}$ or twelve $2\frac{1}{4} \times 2\frac{1}{4}$ transparencies . . . yet is only \$1.79, including tax.

These are films with a future . . . a brighter, better future in color for you. See your Kodak dealer, and get acquainted with them today.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Prices, subject to change without notice, include Federal Tax where applicable.

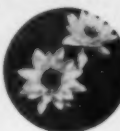
WORK TO DO

FOR DRAMA, the A . . .

Use this red filter with "pan" or infrared film for intense, dark-sky effects, with brilliant white clouds and vigorous contrast in landscape details. Use it, with moderate underexposure and subsequent deep printing, for moonlight effects in daylight shots of landscapes and marine scenes. But *don't* use it for close-ups of people.

FOR PEOPLE, the X1 . . .

This green filter is preferred by many users for the natural quality it yields in outdoor portraits against the sky, and in pictures of blossoms and foliage. Use it with any "pan" film.



The Kodak Cloud Filter produces an effect approximating that of the K2, but is so designed as to require no increase in exposure when used on Brownie and other simple-lens cameras.

FOR COLOR . . .

With color films, the Kodak Skylight Filter helps eliminate excess blue in certain outdoor situations; yields pleasing warmth. The Kodak Pola-Screen helps control the depth of blue in the sky; brings out clouds; and is useful, both in color and black-and-white work, for controlling surface reflections.

AND AT THE SAME TIME . . .

Kodak Porta Lenses aren't filters—they're close-up lenses—but they fit the same Adapter Rings your filters use, and they belong in your filter kit. These lenses can easily double your enjoyment of your camera.

PICTURE OF THE MONTH, MARCH 1952

Class	Place	Picture	Entrant	Points
1.	1st	Marine Romance	H. J. Ensenberger, AFSA	5.1
	2nd	Evening Fantasy	Gisela A. Ellis	3.1
	H.M.	Advice	Mortimer Friedman	1.1
	H.M.	Three Wise Dukes	Edward Hutchinson, ARPS	1.1
	H.M.	Study in Metal	Arnold W. Wise, AFSA	1.1
	H.M.	Midnight Serenity	Arnold W. Wise, AFSA	0.0
	H.M.	Summer's Children	George J. Munz	1.1
	H.M.	Across the Hoback	F. L. Purrington	1.1
2.	H.M.	Man From Mars	Eugenia Buxton, AFSA	0.0
	1st	Still Life	Felix W. Lamminen	5.1
	2nd	The Andes	Juan Enrique Lira	3.1
	H.M.	Pots	Shankaraj Davay	1.1
	H.M.	No Title	O. F. Metz	1.1
	H.M.	Early Birds	Lydia F. Dietze	1.1
	H.M.	In the Gloaming	C. A. Sweet	1.1
	H.M.	Chef Clevette	John L. Herzog	1.1
3.	1st	Affection	Dr. John W. Super	5.1
	2nd	—	—	—
4.	1st	Taos Indian	Eugenia Buxton, AFSA, ARPS	5.1
	2nd	Heirloom	Erna R. DeWitt	3.1
	H.M.	Oldtimer	Harvey V. Fondiller	0.0
	H.M.	Maria Olga	Juan Enrique Lira	0.0
	H.M.	Pert Miss	Arnold W. Wise, AFSA	0.0
	H.M.	Barbara	Rietta C. Scofield	1.1
5.	1st	Eyelashing	Eugene R. McLaughlin	5.1
	2nd	Linda Anne	Dr. John W. Super	0.0
6.	1st	Clean Faces	Mrs. Marion W. Tibbitts	5.1
	2nd	On the Alert	Earle W. Brown, AFSA	3.1
	H.M.	The Puffball	John L. Herzog	0.0
	H.M.	Alert	Felix W. Lamminen	0.0
	H.M.	Waltz of the Flowers	Maxine E. Fuson	1.1
7.	No contest. This Class will now be combined with Class 3, Beginners Pictorial.			
8.	1st	Building Abstraction	Harvey V. Fondiller	5.1
	2nd	Angel Face	Elmer A. Hubbard	3.1
9.	No contest. This Class is withdrawn by instructions of Jacob Deschin, AFSA.			

Cumulative Scores of Leaders Through March 1952

Fondiller	15.3	Potamianos	5.1
Buxton	11.3	Stewart	5.1
Super	11.3	Tibbitts	5.1
DeWitt	9.3	Davay	4.3
Lamminen	6.3	Foss	4.3
Brown	6.2	Dietze	4.3
Scofield	6.2	Munz	4.3
Ellis	5.3	Herzog	4.2
Friedman	5.3	Hubbard	4.2
Eisenhaer	5.2	Hutchinson	3.3
Hal	5.2	Reed	3.1
Wy	5.2	Lira	3.1
Carpenter	5.1	Andrews	3.1
McLaughlin	5.1	Cox	3.1

Leading States

New York	37.2	Minnesota	5.3
Michigan	28.7	Pennsylvania	5.3
Connecticut	20.9	Utah	5.1
California	15.2	Washington	5.1
Tennessee	11.3	Ohio	4.4
D. C.	10.5	New Jersey	4.3
Illinois	8.8	Arizona	4.2
Massachusetts	5.5		

Leading Portfolios

Pictorial	Portrait
41	13.7
7	11.7
55	6.3
13	6.2
3	5.7
39	5.4
2	5.2
52	5.2
16	5.1
23	5.1
8	8
9	9
4	4
5	5
2	2

There is still plenty of time for the laggards to catch up!

The Judges

Pictorial: The famous photographic Firth Family of Trappe, Md.
Thomas T. Firth, AFSA
Caryl R. Firth
Rogers Firth
Portrait: C. Verne Klintworth, M. Photog., Tampa, Fla.
Maurice Louis, AFSA, New York City.
Nature: Louis Quitt, Buffalo, N. Y.
Abstractions: Dr. C. F. Cochran, AFSA, Chicago, Ill.

Remarks

Read the rules before sending your prints, please!
Don't forget the return first class postage, enough!
Lay off the Scotch Tape, please! Double please!
Don't stick things on the back of your prints, please!

Remember we return your prints in our own standard 9 x 12 envelopes, so make your entry to fit easily into this size.

Put your name, the title, Division membership, and the numbers of your Pictorial and Portrait



TAOS INDIAN Eugenia Buxton, AFSA



STILL LIFE Felix W. Lamminen



AFFECTION Dr. John W. Super

Portfolios on the back of each print. Do not include International or Special Portfolios.

If you will carry out these instructions you will save us hours of unnecessary work, which will be appreciated.

Follow the Rules, please! Double please! Triple please!

JOHN R. HOGAN, FPSA



EYELASHING Eugene R. McLaughlin

MOTION PICTURE DIVISION NOMINATIONS

The Nominating Committee of the PSA Motion Picture Division, consisting of Nestor Barrett, Chairman, C. N. Conley and Carroll Dunning, has submitted the following slate for 1952-53:

Chairman—A. Millard Armstrong, Columbus, Ohio

Vice-Chairman—Dr. Harold Lincoln Thompson, Los Angeles, Calif.

Sec.-Treas.—Alfred S. Norbury, Kansas City, Missouri.

WU ON NATIONAL LECTURE PROGRAM

A radiogram has just been received from Francis Wu, FPSA, FRPS, FIBP, Hon. MPS, Hon. SFF, Hon. TPS, etc., of Hong Kong, accepting the invitation from Barbara Green, Chairman of the PSA National Lecture Program, to give a limited number of lectures under NLP auspices following his appearances on the convention programs of PSA and PAA.

This will give some of those unable to attend the PSA Convention in New York an opportunity to hear the Chinese master, generally regarded as the foremost photographer in the Orient.

Although a professional in whose studio many personalities both European and Oriental have been photographed, he has a high reputation as a teacher and mentor of Chinese amateurs. He is an enthusiastic worker for PSA and serves the Society as Honorary Representative for Hong Kong and China. His exotic pictures are widely known in this country and his recently published book, "Classical Chinese Beauties," has added to his laurels.

The NLP tour will begin in the Midwest early in September and will end on the Pacific Coast from which he will embark for his return journey late in the month. The charge for his appearances will be \$75 which includes transportation. Most of the limited dates will probably be booked by the time you see this announcement but some may still be open.

Any organization interested in booking Mr. Wu should immediately wire or write airmail to Mrs. Barbara Green, 30 Willow St., Brooklyn 2, New York.

Your attention is also called to the NLP September tour of Maurice H. Louis, who will discuss the general subject of portraiture. Mr. Louis will travel from coast to coast and reservations are being handled by Mrs. Green.



BUILDING ABSTRACTION

Harvey V. Fondiller

PSA JOURNAL, Vol. 18, June 1952



CLEAN FACES Mrs. Marion W. Tibbitts

OFFICIAL NOTICES

Summary of Board Meeting No. 5

The fifth meeting of the Board was held at the Hotel Cleveland, Cleveland, Ohio, on March 8, 1952, and was called to order at 10:10 a.m. with Carlson, Harkness, Oelman, Phelps, Reich, Ruchholt and Weber present. Millard Armstrong represented the Motion Picture Division.

An action to correct past minutes and also to reaffirm the Action of a past meeting, the Board voted unanimously to permit separation of the offices of Secretary and Treasurer within Divisions.

Mr. Oelman reported for the Regional Activities Committee, which report was discussed in detail.

Mr. Oelman was asked to continue working on the problem.

The Publications Committee reported that a Sub-Committee consisting of Costa, Lerner, Harkness and Younan had obtained estimates for the printing of the JOURNAL from a number of printers and had decided that a change was necessary. By Action 343 the Board voted to approve the decision of the Sub-Committee of the Publications Committee and approve their selection of a new printer for the JOURNAL.

The financial report of the Detroit Convention Committee was read, including notice of the return of the \$500.00 advance to the PSA treasury and the sending of a check for \$3800.00, which was the profit from the Convention. It was suggested that the New York Convention Committee reduce its prices to the membership wherever possible.

Mr. Carlson reported on the work of the By-Laws Committee and there was considerable discussion on the proper definition of the four regions in PSA.

The Treasurer's report as of March 1, 1952, showed a present operating deficit of \$1,137.00, which was expected to be reduced to the break-even point by the end of the fiscal year.

Mr. Heller reported that the membership on January 31, 1951, was 5,850 and now totals 6,442, showing a net gain of 603. Mr. Heller also reported that Headquarters is going to need additional funds, and added "I would venture to say that it is doing nearly fifty per cent more work today than it did a year ago. Only a part-time employee has been hired up to the present time, but it is not going to be possible to maintain this pace, nor is it fair to the employees."

There was a long discussion of the relationship of the Board to the Honors Committee, a problem which is now in the hands of a special committee for study.

The value of the Received Lectures Program was also discussed together with the need for proper review of such programs to be out under the PSA name. Mr. Oelman was asked to work on the problem and to make suggestions at the April meeting of the Board.

The meeting adjourned at 3:50 p.m. The next, the semi-annual meeting of the Board, will be held at Headquarters on April 26.

PerSonAlities

Something new has been added: a name for this formerly headless column! It's the brainchild of Kay Lawrence (Falmouth, Mass.) whose photo by PSA member Robert Besse (State College, Pa.) appears



KAY LAWRENCE

here. Kay is secretary-treasurer of the Falmouth Camera Club. She's devoted to pictorial and color photography and "loves the challenge of flower portraiture" in which she's specializing. She does sailing and fishing photos, lighthouses, trees, swamps, dunes, beaches—"almost all a pictorialist could desire," she admits. Thanks, Kay, for our head! "PerSonAlities" now needs more body items from all the PSA folks.

Ralph E. Gray, FPSA (Houston, Texas), attended the gala night of the Movie Makers Club of Oklahoma City on April 22; then he went to Tulsa for his third personal appearance at the Tulsa Amateur Movie Club; after that, says he, "I'll be completely out of touch with anyone until I decide where I'll spend the summer months". . . Sincere sympathy to the Rev. Herman Bielenberg (Oil City, Pa.) whose color slides were destroyed in a train wreck in Utah, en route to the recent San Francisco International. . . Mrs. Vella Finne (Long Beach, Cal.) is president of the Professional Photographers of Long Beach for the fourth "and definitely the last" year. . .

Since Charles B. ("Brad") McKee's little girl is beginning to walk, there in Sacramento, Cal., rumor has it that he is thinking of putting his cactus garden in the play pen. . . Dr. Louis Eilers (Rochester, N. Y.) is nominated by the Rochester Technical Section, PSA, for chairman; John J. Beiler is up for the first vice-chairman's post; there's to be a choice between Dr. Richard O. Edgerton and Hubert Scheffy for second vice-chairman. . .

G. Lewis Johnson (Winthrop, Maine) was in the audience of the Tops Show at the New Yorker Hotel on March 24. . . The loan of a Detroit photographic show called "Women of Achievement" by Eva Briggs (Detroit, Mich.), is being requested by other states. . . Robin J. Garland (Rochester, N. Y.) gets around; he was in North Carolina, Nebraska, Colorado, Kansas, Pennsylvania, and Texas—in that order—on Graflex business during April, and still managed to spend a few days at home on two occasions. . . Fred Quellmala, Jr. (Kutztown, Pa.), is the newly-elected president of the Parent-Teacher Association of the Kutztown State Teachers College Laboratory School.

This column is aimed to help PSA members know who is doing what. Won't you



RUGGED COAST Philip Cass, Hon.PSA

send news items to PSA's Public Relations Chairman, Vera Wilson, 343 State Street, Rochester, N. Y. News deemed of public interest will be sent in news releases to appropriate newspapers. Items of strictly PSA interest, such as appear above, will be put into the hands of Robert J. Goldmann (Great Neck, N. Y.), a member of the PR Committee and author of this column.

New Members, April 1952

Abbott, Dr. G. (P), El Dorado, Kans. K. Hartig
Aghassi, A. (CP) Jamaica 35,
N. Y. F. Quellmalz, Jr.
Alden J. (MT), St. Albans, Long Island,
N. Y. F. E. Fenner
Aley, R. J. (P), New York 28, N. Y.
Anderson, M. C. (CNPJ), Anchorage,
Alaska. G. G. Whitehead
Arrieta, J. H. (C), San Francisco 18,
Calif. P. Cass
Benson, Don (MPT), Forest Grove, Ore.
Bigford, E. L. (CPT), Omaha, Neb. J. G. Mulder
Boyer, M. R. (T), Metuchen, N. J. J. R. Weber
Bredemeier, H. A. (C), Wilmette, Ill. V. E. Miller
Brown, C. (P), Wilmette, Ill. V. E. Miller
Brown, H. L. (CN), Wilmette, Ill. V. E. Miller
Brown, H. W. (M), Hollywood 28,
Calif. A. Gregersen
Cain, H. P. (CMT), Austin, Tex.
Cannon, W. J. (T), Roslyn Heights, L. I.,
N. Y. D. B. Elsendrath
Carroll, E. S. II (P), Portland 2,
Ore. C. W. Getzenauer
Carter, P. D. (CP), Baghdad, Iraq
Churchill, H. B. (J), Vallejo, Calif.
Clark, B. L. (M), St. Paul, Minn.

Conger, B. A. (JT), Springfield, Ill.
Dahlberg, Mr. & Mrs. W. (CN), Chicago 20,
Ill. M. Kople
De Waal, C. H. (C), Omaha 6, Neb. V. Spearman
Diegel, G. L. (P), Detroit 5,
Mich. L. A. Thurston
Dierker, R. W. (CN), Glenview, Ill. V. E. Miller
Dunn, W. (PT), New York 29,
N. Y. F. Quellmalz, Jr.
Dunning, G. W. (J), New York 6,
N. Y. O. K. Taylor
Eckert, J. (J), Poughkeepsie, N. Y.
Field, E. (CP), Dhahran, Saudi Arabia
Flach, R. W. (J), St. Louis 12, Mo. R. A. Schulze
Flaherty, J. (CP), New York 33, N. Y.
Gann, J. L. (P), East Gaden,
Ala. F. McCluney, Jr.
Garb, M., East London, South
Africa. A. D. Brissman
Giles, Mrs. I. V. (P), Indianapolis 5, Ind.
Goodman, J. W. (P), Ponchatoula,
La. H. W. Hively
Gustin, R. (P), Washington, D. C. M. H. Louis
Griese, K. (CM), Toronto, Ontario,
Canada. L. H. Holmes
Gunzburg, M. L. (SMT), Hollywood 46, Calif.
Hansen, Cpl. R. I. (JP), New York, N. Y.
Harding, D. (CMJ), Lincoln 2, Neb. S. D. Sobl
Harris, I. H. (J), New York 36,
N. Y. J. G. Mulder
Heath, E. P., Tripoli, Lebanon. H. E. Aldrich
Hoffmann, J. E. (CNPJ), Fairmont,
W. Va. B. Green
Howard, L. A. & C. DeC. (N), West Hartford,
Conn.
Howard, R. L. (CST), Bloomfield,
N. J. W. R. Wilson
Howie, J. Jr. (CNPMT), Brunswick,
Me. G. L. Johnson
Humphrey, E. F. (M), Louisville 14
Ky. F. H. Richtersing
Hurd, H. B. (P), Lowville, N. Y. B. M. Acosta
Jakovic, A. (P), New York 75, N. Y. V. Rocca
Kessler, E. (S), Philadelphia 45, Pa.
Kikuchi, H. (CNPMT), Shinjuku-Ku, Tokyo,
Japan. N. Harkness
Killey, L. J. (CS), Monmouth,
Ill. L. R. Wilkinson
Krammes, R. R. (T), Nehanic,
N. J. Dr. G. L. Royer
Lafollette, R. R. (P), Fort Wayne 3,
Ind. A. D. Green
Lamb, R. (CM), Val D'Or, Quebec,
Canada. G. A. Driscoll
Lambrecht, E. (P), Chicago 47, Ill. A. Grasso
Lamle, P. (S), New York, N. Y. O. K. Taylor
Lane, J. B. (CP), West Falmouth,
Mass. Falmouth CC
Langley, J. A. (CMJ), Monterey Park, Calif.
Larkin, F. (CT), Brooklyn 6, N. Y. J. G. Mulder
Lehmbeck, G. R. (CP), Harper Woods 24,
Mich. C. J. Miller
Liskow, G. (CN), Lake Charles,
La. W. G. McClanahan

Mages, S. F. (PT), Bayonne, N. J.
Martin, E. D. (P), Houston 5, Tex. P. Cass
McCart, A. (CPJ), Toronto, Can. L. H. Holmes
Menges, W. D. (P), Brooksville, Fla.
Miller, M. H. (PJ), Washington 20,
D. C. H. Balmer
Morton, L. (CP), Dallas 17, Tex. W. F. Reeves
Mullen, J. V. & L. E. (CJPS), Pittsburgh 5,
Pa. R. W. Shanon
Murphy, J. V. (S), Grand Blanc,
Mich. L. B. Dunnigan
Maaman, S. (CMNJPT), Jiddah, Saudi
Arabia. F. L. Conerly
Nardone, J. V. (J), Brooklyn 31,
N. Y. H. E. Schuster
Oliver, W. H. (S), Oakland, Calif.
Packer, W. H. (T), Orland, Pa.
Peebles, M. F. (CJPT), Wilmington, N. C.
Perte, G. (S), Berwyn, Ill. A. Q. Morrison
Peters, O. O. (CS), Saskatoon, Sask.
Canada. F. E. Mould
Plotkin, N. H. (P), Monticello,
N. Y. C. F. Trevelyan
Probert, P. (P), Flushing, New York 65, N. Y.
Reich, LeN. S., New York 24,
N. Y. C. F. Trevelyan
Sanders, J. W. (P), Richmond 9,
Calif. L. J. Gibson
Schaviot, T. V. (C), Jackson Heights,
N. Y. T. V. Schaviot
Selmayer, C. G. (CPT), Rochester 11, N. Y.
Tague, S. E. (C), Detroit 19, Mich.
Trinkle, Lt. R. J., Jr. (CMT), Dayton,
O. LeR. A. Williams
Van Dyke, F. (C), Bergenfield,
N. J. F. J. Wolf
Van Schaick, Dr. J. R., Jr. (PJ), Adrian,
Mich. E. W. Brown
Vernoch, J. (P), Chicago 23, Ill. L. T. Reed
Verplank, A. J. (J), Crown Point, Ind.
Walling, R. A., Jr. (C), East Hampton,
Va. M. F. Ritzer, Jr.
Wike, G. (T), Binghamton, N. Y. Dr. B. Landow
Wotruba, T. (PCJ), Stevens Point, Wis.
Club Fotografico de Panama, Colon, Panama
Gadden CC (P), Gadsden, Ala. F. McCluney, Jr.
IBM CC (CPT), Poughkeepsie, N. Y.
Lansdale CC, Lansdale, Pa. Rev. W. C. Roeger
Morgantown CC (PC), Morgantown, W. Va.
Oxnard CC (CP), Oxnard,
Calif. Oxnard Recreation Dept.
Photographic Society of Japan, Tokyo,
Japan. N. Harkness
Saudi Leases (CJMTNP), Dhahran, Saudi
Arabia. C. S. Sharp
Terre Haute CC (CP), Terre Haute, Ind.
Tucson Senior High School CC, Tucson,
Ariz. Goldstein
Y.M.C.A. CC (CNP), Watertown, N. Y.

Code designates div. affiliations: C—Color,
N—Nature, J—Photo. Jnl., P—Pictorial, M—Mot.
Pictures, S—Stereo, T—Technical. Where no sponsor
is shown, Membership Committee acted as
sponsor.

(Keep This) Received of _____ Date _____ Address _____ Signed _____ Address _____ PSA	Mr. _____ NAME Mrs. _____ Miss _____ ADDRESS _____ CITY _____ ZONE _____ STATE _____
	Please enroll me as an Active Member of the PSA at \$10 (U. S. & Canada only) for a full year, including one division I have checked. Also enroll me in the additional divisions circled below at \$1 each per year. <input type="checkbox"/>
	Please enroll us as a Family Member of the PSA at \$15 (U. S. & Canada only) for a full year, including two divisions we have checked. Also enroll us in the additional divisions circled below at \$1 each per year. <input type="checkbox"/>
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It is understood that the membership fee includes a subscription to the PSA JOURNAL for a full year PSA sponsor _____ 4 _____ PSAJ 6/52 Address _____	

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DL Velvet Grain Natural White
Luster

EL Velvet Grain Buff Luster
DDL Natural White Rough Luster
D5 Velvet Grain Natural White
High Luster
QL Cream Super Rough Luster
Y Cream White Silk

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Du Pont Photographic Products

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Special Uses

Kodak Commercial, Commercial Matte, and Commercial Ortho Films—Medium Speed, Medium Contrast Films. Kodak Commercial Film works well in copying black-and-white photographic originals. Commercial Matte is similar, but it has a matte emulsion on back, allowing pencil art work on either side. Commercial Ortho is used for copying

some types of colored continuous-tone originals, for photographing light-colored furniture and other work not needing a panchromatic film.

Kodak Contrast Process Ortho, Kodak Contrast Process Panchromatic Films—Fast, High Contrast Films. These films are for line copy work. Kodak Contrast Process Ortho Film is fine for copying black-and-white line originals along with certain colored line copy such as telegrams, maps, and drawings—wherever yellow, green, or blue-green hues are the dominant colors. Can be used with any yellow filter. Kodak Contrast Process Panchromatic Film is useful for copying colored originals, such as maps, drawings, and documents, as well as for photographing faded continuous-tone originals, such as old photographs. Most color correction and contrast filters can be used with this film.

These and other Kodak Films are stocked by your Kodak dealer.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

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